Forum Editor’s Note
Since the film had been improvised from a short sequence list, Ishmael Bernal originally commissioned me to transcribe the material from low-end cassette tapes, which had to be returned to the producer in less than a week. When the movie was released with extensive cuts and deletions, I suggested publishing the transcription to “out,” so to speak, the integral material, at least in print; when he acceded, I added descriptions from my memory of a few screenings. The result was titled “A Review Exclusive: Manila by Night” in The Review (March 1981): 23–41. With the advent of digital recording, I was eventually able to correct several errors in the original. Many thanks to Theo Pie for scanning and rekeying from scratch and assisting with vocabulary, to Bryan Quesada for providing the best possible enhancement of the digital file, and to CorvicBoy Cuizon for processing visual material. Review editor Celina S. Cristobal took considerable risk in agreeing to publish the original transcription during martial law, while Bayani Santos, Jr. has been maintaining Bernal’s legacy with more care and enthusiasm than it had enjoyed during his lifetime; through their efforts we are able to avail of this opportunity to glimpse the visionary brilliance and transgressive sensibility of Bernal in Manila by Night. Photo sources (all used with permission): The Review (through Celina S. Cristobal), everything except for Seqs. 2, 11, 21, 22, 27, 33, & 34 (Bernardo Bernardo); and Seq. 3d (Mowelfund Film Archive).

About the Translator
Alfred A. Yuson is the author of 25 books of poetry, fiction, essays, translation, travel, and stories for children. He is a Palanca Literary Awards Hall-of-Famer and has won numerous literary distinctions, including the SEAWrite (Southeast Asian Writers) Award given annually in Bangkok. A sometime theater and film actor, FAMAS awardee for screenplay, and longtime member of the Movie and Television Ratings and Classification Board, he also teaches poetry and fiction in Ateneo de Manila University, writes and edits biographies, corporate coffee table books and literary anthologies, and contributes a regular arts and culture column for the national broadsheet The Philippine Star.
**Opening Credits**  
[as presented onscreen, over theme music—new frames are indicated by semi-colons, lines are separated by slash marks, hash marks indicate spelling differences or older names]: Charito Solis; Alma Moreno; Lorna Tolentino; Rio Locsin; Cherie Gil; Gina Alajar; Orestes Ojeda; William Martinez; Manila by Night; Bernardo Bernardo; Johnny Wilson; Jojo Santiago; Sharon Manabat; WITH THE SPECIAL PARTICIPATION OF Maya Valdes; ALSO STARRING Rolly Lapid / Rey Tomenes / Bong Benitez / Roger Saulog; Dante Castro / Tony Angeles / Perry Fajardo / Lucy Guinto; Pinky Shotwell / Vangie Labalan / Aida Carmona / Abbo dela Cruz; STORY AND SCREENPLAY Ishmael Bernal; SCRIPT CONSULTANTS Jorge Arago / Toto Belano / Jose Carreon / Rick Lee / Peque Gallaga / George Sison; MUSIC Vanishing Tribe; DIRECTOR OF PHOTOGRAPHY Sergio Lobo (f.s.c.); FILM EDITOR Augusto Salvador; ASST FILM EDITORS Toto Natividad / Efren Salvador; FIELD SOUNDMAN Bing de Santos / ASST CAMERAMAN Pio Interino; PUBLICITY HEAD Bibsy Carballo; PUBLICITY STAFF Lolita Solis / Rod Samson / Alfie Lorenzo; FILMED THRU THE FACILITIES OF Regal Films, Unit 1 / UNIT MAINTENANCE Jovencio Davad / Roger Radan; COLOR PROCESSING LVN Laboratories, Inc.; POST PRODUCTION FACILITIES Magna-Tech Omni; SOUND SUPERVISION Vic Macamay; SOUND EFFECTS Abbo dela Cruz; PROJECT COORDINATOR Douglas Quijano; PRODUCTION MANAGER Felix Dionisio; PRODUCTION DESIGN Peque Gallaga; ART DIRECTOR Ronnie Lazaro / COSTUMES Bing Fabregas / CROWD DIRECTOR Kokoy Jimenez / PROPS Roy Lachica; ASSOCIATE DIRECTOR Warlito M. Teodoro; EXECUTIVE PRODUCER Lily Monteverde; DIRECTED BY Ishmael Bernal

**Seq. 1: Virgie’s house. Early evening. Int.–ext.**

Virgie’s house is a typical middle-class subdivision home with a manicured garden. Bicycle wheels rolling on pavement. People going home from office or school. Alex, Virgie’s eldest son, 18 years old, is by the fence talking to a friend. Virgie, fresh from a shower, appears in the doorway.

**VIRGIE**  Alex.

**ALEX**  Ma?

**VIRGIE**  Akala ko ba may lakad tayo?

**ALEX’S FRIEND**  Good evening ho.

**VIRGIE**  Good evening.

   (To Alex) Sabi mo’y guest mo kami. Abo ako'y naligo na.

**ALEX**  Oho ma, sandali lang. Susunod na ako.

**VIRGIE**  Hindi ba a las nueve ang kanta mo? Ako, ayoko ng nahuhuli. Ang mga kapatid mo?

**VIRGIE**  Alex.

**ALEX**  Ma?

**VIRGIE**  I thought we were going out?

**ALEX’S FRIEND**  Good evening, Ma’m.

**VIRGIE**  Good evening.

   (To Alex) You said we’d be your guests. I’m ready to go.

**ALEX**  Yes, Ma, a minute. I’ll just follow.

**VIRGIE**  Doesn’t your gig start at 9? I don’t want to be late. What about your brother and sister?
ALEX
Si Albert po yata nagba-basketball pa.

VIRGIE
Anong nasa basketball? Tawagin mo! Si Ella?

ALEX
Na kina Menchu ho. Hindi ho yata sasama e.

VIRGIE
Aba, ayoko ng ganyan. Usapan natin may lakad tayo, sama-sama tayo, pagkatapos merong isang hindi pupwede. Aba hindi maaari! Sige tawagin mo, nakakabwisit naman....
(Father's car horn honks) O ayan na ang daddy mo. Buksan mo ang gate.

ALEX
O sige pare, sandali lang ha?

Father's car enters driveway. Virgie and Alex meet him. We hear sounds of banging on corrugated iron.

FATHER
O ba't hindi ka pa nakabihis?

ALEX
Si Mommy naman OA. A las nueve pa naman yon, Dad.

VIRGIE

MANG ROMY
Oho, sandali na lang ito.

VIRGIE
O sige ho.

FATHER
Hey, how come you're not dressed up yet?

ALEX
Wow, Mommy's overacting again. Dad, it isn't until 9 p.m.

VIRGIE
Well, it's better to be early than late. Aww, darn, my carpenters are still here! (To carpenters working on roof) Mang Romy,² it's getting dark. Just come back tomorrow.

MANG ROMY
Yes, Ma'm. Just a bit and we're done.

VIRGIE
Oh, okay.
**Seq. 1a: Dining room.**
*Virgie, her daughter Au-Au, and maid are setting the table.*

VIRGIE
Kunin mo yong paboritong achara ng daddy mo ha?
AU-AU OPO.
VIRGIE *(To maid)*
Ilagay mo yan diyan ha; kaninong baso ito?
MAID Kay Albert po.
VIRGIE Saan nakaupo si Albert?
MAID Dito po.
VIRGIE Di diyan. Tandaan mo ha?
MAID Opo.

VIRGIE
Hey, bring out your daddy’s favorite pickled papaya, okay?
AU-AU Yes, Mom.
VIRGIE *(To maid)*
Set it there. Now whose glass is this?
MAID Albert’s, ma’m.
VIRGIE And where does Albert sit?
MAID Here, ma’m.
VIRGIE Then set it there. Remember that, okay?
MAID Yes, ma’m.

**Seq. 1b: Bathroom.**
*Father is taking a shower.*

VIRGIE
Daddy? Daddy! Sabi mo a las siete ka uuwi. Ngayon seven quarter na. Nahuli ka!
FATHER Pasensya ka na, ang daldal nung kliyente ko.
VIRGIE Dalian mo’t kakain na tayo.
FATHER Oo, susunod na ako.

VIRGIE
Daddy? Daddy! You said you’d be home by 7. It’s 7:15! You’re late!
FATHER Yes, sorry. My client wouldn’t stop shooting his mouth off.
VIRGIE Well, hurry as dinner’s ready.
FATHER Okay, go ahead, I’ll catch up.

**Seq. 2: Folk music nightclub. Int.–ext. Night.**
*Alex, accompanying himself on the guitar, sings Graham Nash’s “Teach Your Children.” The folkhouse is full. Alex’s family watches him proudly. Manay, a couturier with a crush on Alex, swoons over him. Kano, a lesbian drug pusher, enters and transacts business with Alex’s friends. Suddenly a gunshot rings out and mayhem ensues.*

*FATHER Mommy, pabayaan mo yan!
Ako’ng bahala diyan! Huwag mong pakialaman yan! Alex, umalis ka diyan sabi!
*VIRGIE Umalis ka diyan! Alex umalis ka diyan! Ano’ng ginagawa mo diyan?!

*FATHER Mommy, keep away! Let me handle it. Leave it to me! Alex, listen to us! Get away from there!
*VIRGIE Get away from there! Alex, get away from there! What are you still doing there?!

* simultaneous/overlapping lines
Seq. 2a: Nightclub Driveway.
_People pour out of the folkhouse. Manay and other gays converge in driveway._

**GAYS**

Hintayin niyo ako! Huwag mo akong hilahin! Nakaka-tense! Ay, nakakaloka! Ayan, kasi liligaw-ligaw! Ang salamin ko! Ayan, ang kalandian ninyo (Kano _bumps into them_) – ay kiki niyo! Halikana nga! Halikana kayo.

Wait for me! Hey, stop pulling me! This is terrible! It’s driving me crazy! Must be a love angle! See what that gets you! My glasses! See what flirting gets you! (Kano _bumps into them_) – Oh you cunts! C’mon, let’s get away from here! Let’s go!

**Seq. 3: Sauna Turko. Int.–ext. Night.**

_Kano, listening to Jeff Beck’s “Led Boots” on a portable transistor radio, walks into Sauna Turko, on Roxas Boulevard._

**RECEPTIONIST (On phone)**

Hindi ko nga maintindihan kung ano ang gusto. Matapos akong bugbugin, gusto akong do-hin. Nung minsan nga, nasa simbahan kami, sa Santa Cruz pa, gusto ba naman akong hipuan. Sinipa ko ngang bigla! (Gets joint from Kano) TY. (On phone) Sabi ko sa kanya, kung gano’n ang trip niya, pumatol na lang siya sa bakla!

**KANO (To manager)**

Boss, ang siyota ko naman.

**MANAGER (Teasing her)**

Ang lagay, e....

**KANO**

Yaan mo, oorosin kita bukas. Sige na o.

**RECEPTIONIST (On phone)**

I tell you, it’s a headache for me. I don’t know what he wants. First he beats me up, then he wants to do me. One time, we were even in church, in Sta. Cruz, and he wanted to feel me up. So I kicked him. (Gets joint from Kano) TY.³ (On phone) Told him if that’s his kind of trip, then he should hook up with some gay!

**KANO (To manager)**

Boss, how’s my darling?

**MANAGER (Teasing her)**

Well, what’s your offer?...

**KANO**

Don’t worry, I’ll butt-fuck you tomorrow. C’mon.

Seq. 3a: Lounging area.

_Gaying watches amusedly as Bea, a blind sauna attendant, quarrels with another sauna girl._

**BEA**

Hoy, burat mong may kupal! Kahit pinagbili ako ng nanay ko, mabili ako! E ikaw, ano’ng ginagawa mo rito? Kaya ka inaamag dito, kasi ang baho mo!

Well, fuck you! I may have been sold by my mother, but I sell! What about you, what are you doing here? Nobody takes you, cuz you stink!
Top: Sequence 2; Bottom: Sequence 3b
GIRL

Well, fuck you too, you whore! You think you’re somebody, the way you mouth off! I’ll tell you, it’s you who don’t wash up, cuz you never see yours!

BEA

Bitch! Motherfucker! Who do you think you are!? You asshole, we’re in the same fucking business! And you think you’re somebody?!

MANAGER

Cut that out! Bea, Kano’s here.

BEA

Gaying, let’s go. Don’t you ever find yourself in Misericordia, you bitch!

GIRL

Cunt!

Seq. 3b: Reception area.

BEA

Hey, Kano, such bad timing, you asshole. I was in a fight inside.

KANO (already high)

Howdy, podner.

BEA

Fuck! Fucking bitches! (Sniffs) Hey, you smell good. Hmp! They think they can step all over me? Assholes.

KANO

My idol.

BEA

Hey, what are you saying? Heyy! (Kano grabs her)

Gaying giggles as Kano and Bea struggle on the floor.

*KANO

Halika nga dito. Ano, lalaban ka?
Bibiyan kita!

*KANO

C’mon, give it to me. You wanna fight? I’ll bang you hard!

*BEA

Ay, bitiwan mo ako! Naku, kung naging lalaki ka lang, kinapon na kita! Ano ka ba! Kung lalaki ka kakapunin kita.

*BEA

Hey, let me go! If you were a man I’d castrate you! Stop that! If you’d been a man I’d cut your balls off.

* simultaneous/overlapping lines
**Seq. 3c: Corridor.**

*Kano, Bea, and Gaying walk toward roof.*

**KANO**

Halikan mo ko, sige na. May regalo ako sa yo, e.

**BEA**

Regalo muna.

**KANO**

Halik muna.

**BEA**

Basta regalo muna.

**KANO**

Halik muna.

**KANO**

C’mon, give me a kiss. I have something for you.

**BEA**

Let me have it.

**KANO**

Kiss me first.

**BEA**

Give it to me first.

**KANO**

Kiss me first.

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**KANO**

First class na first class ang regalo ko sa yo, mare.

**BEA**

Hu, yung huling bigay mo, nahilo lang ako.

**Seq. 3d: Rooftop.**

*Kano faces city from rooftop and shouts.*

**KANO**


(Kisses Bea)

**BEA**

O, hindi ka na nagsawa.

**KANO**

Hindi ko ma-light, pa-light nga, o!

*(Flicks lighter by Bea’s breasts)*

**BEA**

Sige, sunugin mo’ng suso ko, sige!... Alam mo, pupunta ako ng Saudi e.

**KANO**

Sasama ka na naman kay Greg Williams, no?

**BEA**

Siyempre, pinasusunod yata niya ako.

**KANO**

Oowee! I love you Manila, whatever you are: young, old, stinky, ugly, girl, boy, homo, or – *(amused by self-reference)* tomboy. C’mon, let’s blow!

(Kisses Bea)

**BEA**

Don’t you ever tire of it?

**KANO**

Can’t light it up! Hey, can I have a light!

*(Flicks lighter by Bea’s breasts)*

**BEA**

Go ahead, burn my tits!... You know what, I’m going to Saudi.

**KANO**

You’re going with Greg Williams again, right?

**BEA**

Of course. He wants me to follow.

**KANO**

Fuck that Greg Williams! *(Leans on rooftop edge)* I’ll kill myself, don’t anybody stop me! I’ll really kill myself!! I’m jumping off, I’m killing myself!
na talaga ako! Tatalon na ako, magpapakamatay ako!

BEA (pushing her forward, laughing)
Sige, magpapakamatay ka, sige!

KANO
Tarantado ka, hindi mo talaga ko mahal, no?

BEA
Mahal, siyempre. Binibigyan mo ko ng damo, e.... Shotgun ulit!

BEA (pushing her forward, laughing)
Go ahead, kill yourself, do it!

KANO
Why, you fool, you really don't love me, do you?

BEA
Of course I love you. You give me dope, right?... C’mon, another shotgun!

Kano blows directly from lit end of joint into Bea's nose, then Gaying's, who fans away the smoke. The three, now all high, look out at the city lights of Manila.
Seq. 4: D’ Remark Kitchenette. Int.–ext. Night.
Eva Eugenio’s “Tukso” plays on jukebox, beside which a man flirts with a waitress, girlfriend of the restaurant’s Chinese owner. Febrero, a taxi driver, arrives and exchanges smiles with his girl Baby, a waitress.

CHINESE OWNER’S RIVAL
Mamayang labasan aantayin kita diyan sa may simbahan ha.

WAITRESS
Alam mong may trabaho ako dito e, hindi ako puwede mamaya.

CHINESE OWNER’S RIVAL
Intindihin mo yung Intsik na yon! Basta ang importante magkita tayo.

WAITRESS
Hindi nga puwede. Ayan nakatingin na sa tin!

CHINESE OWNER’S RIVAL
Pambihira ka naman e.

WAITRESS 2 (to a customer)
Hoy ikaw ha, hwag mo akong lolokohin.
Hihipuin ko yung bayag mo!

CHINESE OWNER’S RIVAL
When you’re done here, I’ll wait for you by the church, okay?

WAITRESS
You know I still have much work here. I can’t meet you later.

CHINESE OWNER’S RIVAL
Never mind that Chinaman! What’s important is that we see each other.

WAITRESS
I told you I can’t. He’s already looking at us!

WAITRESS 2 (to a customer)
Hey, you, don’t give me any bull. Or I’ll have you by the balls!

CUSTOMER
Ano ba? Tong babaeng to, hindi nag-ingat, lulunurin pa ata ako a. Hindi nag-ingat.

FEBRERO (intervening)
Pare dahan-dahan ka, syota ko yan.

CUSTOMER
Syota mo, probinsiyana yata yan e. Hindi nag-ingat, e.

FEBRERO
Okey na, okey na. Baby, ilagay mo na sa chit ko yan, ako ang magbabayad. Ayos ba, pare?

CUSTOMER (mollified)
Ayos na. Sige lang.

Baby spills some beer on her customer.

CUSTOMER
Hey, watch it! Be careful, girl, or you’ll drown me. Just watch it.

FEBRERO (intervening)
Hey, man, watch what you say. She’s my girl.

CUSTOMER
Your girl? Is she from the boondocks? She better be more careful.

FEBRERO
It’s okay. Baby, put it on my tab. I’ll pay for it. That should make it okay, man. Right?

CUSTOMER (mollified)
That’s okay, that’s all right.

Baby returns beer to counter.
Hot Chocolate’s “Sexy Thing” plays on jukebox while Chinese owner signals to waitress to come over.

**WAITRESS 3**
Ikaw talaga, hindi ka na natuto.
**BABY**
E papano? (Spills beer on counter)
**WAITRESS 3**
Ang burara mo!

**WAITRESS 3**
Why can’t you ever learn?
**BABY**
But how? (Spills beer on counter)
**WAITRESS 3**
You’re so clumsy!

**WAITRESS**
Sabi na sa yo, e. Nakakainis!

**WAITRESS**
See what I told you. Damn it!

**CHINESE**
O bakit lalandi-landi ka kanina do’n?
**WAITRESS**

**CHINESE**
So why were you flirting out there?
**WAITRESS**
I wasn’t. He was pester me. And how can I do that to you, when you’re the only one I care for? Here, so you stop being pissed, (kisses him) there. You get a kiss, you’ll still be pissed?

**WAITRESS 3**
Why can’t you ever learn?
**BABY**
But how? (Spills beer on counter)
**WAITRESS 3**
You’re so clumsy!

**WAITRESS**
See what I told you. Damn it!

Man shrugs then dances. Chinese brings waitress to kitchen where he tells others to go out in Chinese before confronting waitress.

**CHINESE**
O bakit lalandi-landi ka kanina do’n?
**WAITRESS**

**CHINESE**
So why were you flirting out there?
**WAITRESS**
I wasn’t. He was pester me. And how can I do that to you, when you’re the only one I care for? Here, so you stop being pissed, (kisses him) there. You get a kiss, you’ll still be pissed?

Meanwhile among customers, Baby approaches Febrero.

**BABY**
Balikan mo ako pag labasan, ha?
**FEBREDO**
Oo. Ang ganda-ganda mo.

**BABY**
When are we getting married?
**FEBREDO**
Soon.

**BABY**
“Soon.” For all I know, I could wind up like all those girls in the restaurant, all of them single mothers.
**FEBREDO**
No, I’m just biding my time.

Until we have enough saved up.

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**Seq 4a. Cocktail lounge row on M. H. del Pilar St.**

*After closing time, Febrero drives Baby home in his taxi.*
Seq. 4b: Baby’s house, a crowded tenement on Harrison Blvd.

Baby alights from Febrero’s cab.

Baby walks amid arguing prostitute and pimp toward her house.

PIMP
Bakit beinte pesos lang binigay mo sa kin kanina?

PROSTITUTE
E hanggang doon ang binayad sa kin, e.

PIMP
Nasa Del Pilar ka na yan lang kinikita mo?

PROSTITUTE
Alam mo naman hanggang Del Pilar lang ako e. Alam mong hindi ako papasa sa Boulevard.

PIMP
Magkano ba ang kinita mo nitong linggong ito?

PROSTITUTE
Siento beinte.

PIMP
Siento beinte lang?

Baby enters house.

Mother  Baby.

Baby    Inay.

Mother  O, gusto mong magkape?

Baby    Wag na ho, inaantok ho ako.

Mother
Tatandaan mo’ng mga sinasabi ko sa yo, ha. Huwag kang mahihuya pag nagtitinda ka ng sweepstakes ha. Sinasabi ko ha.

Baby walks through congested room and undresses amid sleeping brothers and sisters.

Mother  Baby.

Baby    Ma.

Mother  You want some coffee?

Baby    It’s all right, ma, I’m sleepy.

Mother
Just remember what I tell you, okay? No shame to be selling sweepstakes tickets, okay? I’m telling you.
**Seq. 5: Adel’s house in San Nicholas. Int.–ext. Night.**

Adelina Macapinlac,* in nurse’s uniform and carrying a large red bag, walks toward the house she shares with Febrero, her live-in lover. She enters courtyard and washes off her make-up. Febrero, already in underwear, waits on bed. When Adel knocks he pulls a latch-string to let her in. She washes her face, pausing to look at her reflection, then goes to Febrero. They kiss passionately.

*ADEL*

Teka muna, magbibihis muna ako.  

*ADEL*

Wait, I’ll change.

She undresses her nurse’s uniform in front of him, locks her red bag in a cabinet, then makes love to him. They are interrupted by a crying child, whom Febrero cradles while Adel prepares some milk formula.

*FEBRERO*


*FEBRERO*

Quiet down, baby, you’re getting a bit much. Your milk will be ready in a while.

**Seq. 6: Virgie’s house. Int.–ext. Day.**

After breakfast, the children are preparing to go to school.

*VIRGIE*

Au-Au, andiyan na ang sundo mo.

*ALEX*

Mommy.

*VIRGIE (To maid)*

Akina iyang baon ng anak ko.… (Notices maid’s appearance) Talagang hindi tayo nagkakaintindihan. Di ba sinabi ko na sa yong lagyan mo ng clip iyang buhok mo, baka mapunta pa yan sa pagkain ng anak ko.

*MAID*

Lalagyan na ho.

*ALEX (interrupting)*

Mommy.

*VIRGIE (To maid)*

Give me my son's allowance…. (Notices maid's appearance) Oh no, we really don’t understand one another, do we? Haven’t I told you to use a hair clip? Your hair could get into my children's food.

*MAID*

I'll wear it, ma’m.

*ALEX (interrupting)*

Mommy.

*VIRGIE*

Yes?

*ALEX*

Oh, never mind.

**Seq. 6a: Driveway.**

Virgie walks Au-Au to gate.

*VIRGIE*

Hija ito ang baon mo. Yung hotdog, yung paborito mo. Mamaya pagsundo

*VIRGIE*

Here’s your lunchbox, dear. Hotdogs, your favorite. Listen, when I pick you
Sequence 5

ko sa yo doon ka na lamang sa may gate at hindi kung saan-saan kita hinahanap ha.... Masarap ba ang may mommy?

Au-Au Masarap.

VIRGIE O kiss.

Au-Au Babay!

VIRGIE Babay!

up later, just wait by the gate, okay, so I don't have to look around for you.... Is it nice to have a mommy?

Au-Au It's nice.

VIRGIE Give me a kiss.

Au-Au Bye-bye!

VIRGIE Bye-bye!
Au-Au rushes to schoolbus full of unruly classmates as her sister Ella comes out of the house.

ELLA: Mommy, alis na ako.
VIRGIE (noticing makeup on Ella's face): O ano yang nasa mukha mo?
ELLA: E bakit ho yung ibang classmates ko?
VIRGIE: E naku hindi pupwede. Alisin mo yan, alisin mo mo yan!

ELLA: Mommy, I’m going.
VIRGIE (noticing makeup on Ella's face): Hey, what’s that on your face?
ELLA: My classmates put on makeup too, Mom.
VIRGIE: No way. Wash that off, wash it off!

Carpenters arrive.

MANG ROMY
Magandang umaga po, Misis.
VIRGIE
Halikayo Mang Romy. (While leading the carpenters to the side of the house)
Yung bubungan ko naman, bilis-bilisan nyo naman at may papagawa ako sa inyo doon sa may likuran. Yung bakod na nasira no’ng nakaraang bagyo, e taas-taasan nyo at matibay.
MANG ROMY
Oho.
VIRGIE
Sige na.

MANG ROMY
Good morning, Missus.
VIRGIE
Come over here, Mang Romy. (While leading the carpenters to the side of the house) I really wish you can fix up my roof faster, as there's still work to do in the backyard. The wall got damaged in the last typhoon. So make it higher and stronger.
MANG ROMY
Yes, ma'm.
VIRGIE
Okay.

Seq. 6b: Bathroom – Bedroom.

VIRGIE
Albert?
ALBERT
Ma?
VIRGIE
Papano ka ba naman maligo?
ALBERT
Paano naman ho akong maliligo nang hindi mababasa itong banyo?
VIRGIE
Ba’t pag ako ang naliligo, yan lamang ang nababasa? Talaga kayong dalawang magkapitid, buong banyo nababasa. Sige doon ka na. (Walks to kitchen and sees maid) Aber, tingnan nga kita? (Sees clips in maid’s hair) O pagkatapos mo dyan, yung basahan sa banyo iligpit mo, basang-basa. (Enters

VIRGIE
Albert?
ALBERT
Ma?
VIRGIE
My goodness, how do you take a shower? It’s all wet in here! Was it an elephant that washed up here? Or were you disco-dancing?
ALBERT
But how can I take a shower without the bathroom getting wet?
VIRGIE
Well, how come when I take a shower, only this part gets wet? But with you boys, the whole bathroom gets wet. Anyway. (Walks to kitchen and sees maid) Well, can I see if you’ve done it? (Sees clips in maid’s hair) Okay, when you’re done here, get that rag from the bathroom, it’s all wet. (Enters
Top: Sequence 6b; Bottom: Sequence 6c
her sons’ room, which is in a mess) Hay naku Diyos ko, sa tuwing papasok ako sa kuwarto ninyo, gusto kong himatayin! Ipikit ko na lang kaya ang mata ko? (Picks up smut magazine on bed) Naku, nakakatakot umupo dito, baka ano pa’ng maupuan ko. O ano kayong dalawa?

ALBERT  Ako mommy, paalis na.

VIRGIE  (to Alex)  O ikaw?

ALEX  Mommy, hindi ako papasok e.

VIRGIE  Bakit?

ALEX  Naubos ko na po yong allowance ko e.

VIRGIE  Naku, na naman? Hindi ka na ba magbabago? (Performs exasperation) Ayoko na ayoko na! Hindi ka ba naaawa? Sa ano’ng akala mo sa daddy mo, tumatae ng pera? Aba e hirap na hirap na ako sa pagpapalaki sa inyong magkakapatid a. Ikaw namang panganay ka, imbis na makatulong ka, nagpapahirap ka pa!


VIRGIE  Why do you live beyond your means? You have an allowance, make it last! What if I tell you now that I picked up the bill for some friends, so that I’ve run out of money for food, and so we don’t have anything to eat, what then? Or that I went shopping for myself and I ran out of money for your school enrolment? Why, even if we’re not well off, when matriculation time comes, I have money to give you so you can enroll in school. I don’t want to be like other mothers who have to...
As Virgie looks for money under stack of boxes inside closet, father, on bed, tickles her side with his foot.

take out loans when school opens. Not me. I’m ready with the money for your schooling…. (Turns sentimental) You may not know it, but every night I pray for all of you. Because of the way you lead your lives. What happens when I’m not around anymore, and your daddy’s gone, too, how will you cope? (To Albert) How?

ALBERT I’m going, Ma. (Kisses Virgie, who momentarily forgets and smiles)

VIRGIE Come home right after school. (Frowning, to Alex) So how do I stop giving sermons, when your sins don’t stop? So I can’t stop sermonizing, too! Okay, okay, I’ll get you your allowance.

Seq. 6c: Bedroom.

As Virgie looks for money under stack of boxes inside closet, father, on bed, tickles her side with his foot.

FATHER ‘Ney –
VIRGIE Ano ba!
FATHER (entreatsing for sex)
VIRGIE Sige na.
FATHER ‘Ney, ney, sige na.
FATHER Sige na ‘ney, ‘ney. (Father grabs Virgie from behind, mashing her breasts, and hauls her onto bed.) O – ahh!
VIRGIE Ay, nakikiliti ako!
FATHER Ang bango e.
VIRGIE Tama na! Mamaya na, mamaya na!
FATHER Bango kasi e!
Someone knocks on door. Virgie extricates herself and arranges her hair. Father, fly still open, pretends to sleep.

**Seq. 6d: Living Room.**

Virgie is stunned at the presence of an overweight elderly woman, in cheap but skimpy attire, about the same age as her.

**MIRIAM**

Hey, Virgie! Hey!... Nakakalinggit ka naman ngayon. Donyang-donya ka na. Siguro hindi mo na ako kilala: si Miriam, yung taga-Misericordia?

**O. (Virgie nervously fingers rosary**

**MIRIAM**

Hey, Virgie! Hey!... How you've come a long way, how I envy you! You've turned into such a queen. Maybe you don't even remember me anymore. I'm Miriam, from way back in

**Virgie** Ha? Mag-usap tayo?

**Miriam** Oo.

**Virgie (goes back and forth between patio and sala)**


**Miriam (follows Virgie into sala)**

Naku ikaw nga si Virgie, hindi pa nagbabago ugali mo e.

**Virgie** Upo ka.

**Miriam**

Ang ganda naman ng sala mo. Ang ganda ng set mo. Ang mga bata? Hindi ko man lang inabutan Siyanga pala o, manggang hilaw para sa yo.

**Virgie (sets the green mangoes on the table then rubs her hands)**

Salamat ha. (To her maid) Osang, ang alcohol ko!

**Miriam**

Naku alam mo, hirap na hirap na kami sa Misericordia. Alam mo naman, yung mga ginagawa namin, ginagawa na ng mga sauna girls. Tapos yong mga parak, ang taas ng hinihining tong. O, e alam mo naman – trenta pesos lang ako isang chupa. E sa treinta, dose lang napupunta sa akin – ano pa’ng mangyayari sa buhay ko? Ngayon, sabi ni Minnie, yung asawa mo malakas ang koneksiyon sa pulis. Baka kako makatulong sa amin, o.... Ay, ito palang manggang hilaw – pasensiya Misericordia? (Virgie nervously fingers rosary beads around her waist) You know what, last Wednesday I heard Mass in Baclaran. And you know whom I saw? Why, that whore (Virgie is taken aback by Miriam’s cusswords) Minnie. And it was she who told me where you live now. That’s why I rushed over, cuz I have such a big problem. And you’re the only one who can help me. Let’s talk about it, okay?

**Virgie** What? Talk about it?

**Miriam** Yeah.

**Virgie (goes back and forth between patio and sala)**

Here, let’s stay here. No, here. No, no, here, here, let’s stay here.

**Miriam (follows Virgie into sala)**

Oh wow, you’re still the same old Virgie, you haven’t changed.

**Virgie** Sit down.

**Miriam**

What a nice living room you have. Nice-looking sala set, too. Your kids here? A pity I didn’t catch ’em. Oh, by the way, here’s some green mango for you.

**Virgie (sets the green mangoes on the table then rubs her hands)**

Thanks. (To her maid) Osang, get my alcohol bottle!

**Miriam**

You know what, we’re having such a miserable life in Misericordia. As you may know, what we do, the sauna girls are doing too. And the cops, they’re charging so high for protection. Now, as you must know, I only get 30 bucks for a blowjob. And out of that, only 12 bucks get to me. So how do I live a life? Now, Minnie said your husband has a strong connection with the cops. He might be able to help us, I thought. Oh,
Seq.7: Manay’s shop. Int. Day.

Manay, naked except for thong underwear, wakes up beside a similarly naked sleeping male partner and opens door.

**MANAY (still groggy)** Hm?

**MARICHU (whispers)** Andiyan si Febrero sa labas!

**MANAY (awakened by the news)** Puta ka!

**MARICHU**

At saka si Vasquez, at ang buong College of Engineering ng La Salle.

**MANAY**

Hwag kang maingay! I-delay mo muna sila. Yung gown in Vasquez na kay

so sorry, by the way, I didn't get to bring salted shrimp fry for that green mango. Damn that whore who went home to Pangasinan, she promised to bring back salted shrimp fry, but she forgot.

**VIRGIE**

Huwag kang magagalit, ha? Bakit hanggang ngayon nandiyanan ka pa rin?

**MIRIAM** Talagang gano’n, e.

**VIRGIE**

Anong talagang ganyan? Mangyari kasi inisip mong hindi ka na magbabago! E kung nilagay mo ba naman sa isipan mo, hinigpitan mo yang utak mo, susunod yang isipan mo sa pagbabago. Aba’y tingnan mo ako: mangyari inisip ko, kaya sumunod ang utak ko sa pagbabago. Ikaw, tingnan mo: hanggang ngayon nandiyanan ka pa rin. Hindi ka na magbabago! Naintindihan mo ba’ng sinabi ko?

**MARICHU (knocking on Manay’s door)** Maria Cristina? Hoy. Teresa, ano ba?


**MARICHU (knocking on Manay’s door)** Maria Cristina? Hoy. Teresa, c’mon! It’s noon already. Beth, hey! C’mon, quick, get up. On your feet, Maria Cristina.

**MANAY (still groggy)** Hmm?

**MARICHU (whispers)** Febrero’s out there!

**MANAY (awakened by the news)** Oh fuck!

**MARICHU**

And Vasquez, and the entire College of Engineering of La Salle.

**MANAY**

Hush, quiet down! Hold them there. Vasquez’s gown is with Caring. Tell her...
Manay wakes up sleeping man.

Evita, in living room, holds court amid gays, students, and Febrero.

---

Caring. Sabihin mo i-rush, dali! Naku, maloloka ako sa inyo – (*Gay leaves but Manay calls him back*) Marissa!

(*Manay beckons gay back*)

MARICHIU O ano yon?

MANAY Huwag mong papasukin si Febbrero dito ha?

MARICHIU Oo, oo, oo.

MANAY Hintayin mong sabihin ko sa yo.

---

**Evita,** in living room, holds court amid gays, students, and Febrero.

---

**EVITA** (*apparently responding to news of Manay's late awakening*)

By the ejaculation of all the saints in heaven, my third husband was also an insomniac, but he was already up and about – and you know what I mean by “up” especially – before sunset!

---

MARICHIU Sandali lang, titingnan ko yung gown mo. (*To gay dressmaker*) Caring!

Caring, yung gown ni Evita kailangan mamayang gabi.

DRESSMAKER Lilip na lang.

---

**EVITA**

Oy por Dios, Caring ha. Huwag mong uulitin yong ginawa mo sa kin last week.

Aba'y guest ko pa naman si Aspiras, panay imperdible ang likod ko!

---

**EVITA** (*talking about Manay again*)

Ito naman si Manay Sharon, practically turn of the century na, nasa Consciousness Two pa.

---

MARICHIU Wait a minute, I'll check on your gown.

(*To gay dressmaker*) Caring! Caring, that gown for Evita is needed tonight.

DRESSMAKER Just some hemming.

EVITA Oh my God, Caring, don't do what you did to me last week. Why, Aspiras was my guest, and my back was full of safety pins!*

MARICHIU Hey, Caring, that's needed today, so rush it, okay?

---

**EVITA** (*talking about Manay again*)

Aww, heck, this Manay Sharon, it's practically the turn of the century, and he's still at Consciousness Two.
Manay and man are in bathroom where Manay washes his face.

MANAY Hoy, pag andiyan ang juwawa ko, huwag kang mag-iingay ha. Huwag kang kikibo. Huwag kang ubo, huwag kang babahing, huwag kang uutot, ha!

MAN Man Oo.

MANAY (looking into mirror after washing his face) Ay naku, bakla pa rin!

Evita continues talking in living room.

EVITA You know, chica, I met this funny man last night. He was fixing the locks of my tocador, and then he proceeded ba naman to make me kwento. He said, “You know Miss Vasquez, basta mabuhay, gagawin ko ang lahat.” Ang sabi ko naman, “Really?” Ang sabi niya, “I can fix radios, stereos, and television sets.” And then, and then he says, “Ako marunong mag-arouse.” “Arouse!” I screamed. Ang sabi nya, “Kung gusto mo, kukunin ko yung ubas, ikakabit ko sa wire, at ipapasok sa –” well I don’t know how to put this delicately so I’ll put it bluntly na lang “– anus.” (As her gay audience laughs) Que deliciously shocking, que horror!

MARICHU O sinubukan mo naman?

EVITA Yes! (They laugh again)

MANAY (from bedroom) Marichu, si Febrero papasukin mo na.

MARICHU O Febrero, pumasok ka na raw.

* simultaneous/overlapping lines
Seq. 7a: Manay’s Bedroom.

*Febrero enters Manay bedroom. They kiss.*

**EVITA** *(referring to Febrero and the students)*
Naku, between Robert DeNiro and the Vienna Boys Choir, siguradong panay imperdible na naman ako mamayang gabi. *(Shouts out to Manay)* Hoy Manay Sharon, Bong Tangco’ng guest ko!

**EVITA** *(referring to Febrero and the students)*
Oh my, between Robert DeNiro and the Vienna Boys Choir, I’m sure I’ll be full of safety pins again tonight. *(Shouts out to Manay)* Hey, Manay Sharon, I have a special guest, Bong Tangco!

**MARICHU**
Hey, Febrero, you can go in now.

**EVITA** *(referring to Febrero and the students)*
Oh my, between Robert DeNiro and the Vienna Boys Choir, I’m sure I’ll be full of safety pins again tonight. *(Shouts out to Manay)* Hey. Manay Sharon, I have a special guest, Bong Tangco!

**MANAY** *(embracing and kissing Febrero)*
Hay naku, hmm. *(After some kissing)* O, you want some coffee?

**FEBRERO** Hindi na.

**MANAY** How about some juice? May beer dito, malamig.

**FEBRERO** Hindi na, hindi na.

**MANAY** I have some chicken here, kung nagugutom ka.

**FEBRERO** Mamaya na.

**MANAY** Are you sure? Buti naman at dumalaw ka, nami-miss na kita! Hmm! *(Kisses Febrero again)*

**FEBRERO** *(after kissing back)*
May sakit ang anak ko e.

**MANAY** *(familiar with the routine)*
May sakit ang anak mo o mambababae ka na naman?

**FEBRERO** *(laughs a bit)*
Hindi, may sakit talaga yon.

**MANAY** Baka naman iká’y nagsisinungaling lang ha.

**FEBRERO** *(smiling)*
Ako ba naman magsisinungaling sa yo?

**MANAY**
Meron bang taong hindi nagsisinungaling?

**FEBRERO**
Ako hindi. *(Assumes serious expression)*
Hindi, talaga, may sakit.

**MANAY** *(familiar with the routine)*
Are you sure? Good thing you dropped by, I’ve been missing you so much! Hmm! *(Kisses Febrero again)*

**FEBRERO** *(after kissing back)*
My kid’s sick.

**MANAY** *(familiar with the routine)*
Your kid’s sick, or you need it for women?

**FEBRERO** *(laughs a bit)*
No, my kid’s really sick.

**MANAY**
You sure you’re not shitting me?

**FEBRERO** *(smiling)*
Me, shit you?

**MANAY**
Is there anyone who doesn’t ever come up with bullshit?

**FEBRERO**
Not me. *(Assumes serious expression)*
Honest, my kid’s sick.
Seq. 8: Girls’ school. Ext. Day.
Dismissal. Girls are going home or being fetched, some by their boyfriends. Among the latter are Alex and his friends. Alex fetches his girl, Vanessa.

**MANAY**
O siya, magdadatung na ako. You love me?
**FEBRERO** I love you. *(They kiss again)*
**MANAY**
**FEBRERO** Huus.
**MANAY**
Ikaw daw may kinalolokohang waitress ngayon, probinsiyanana, sinusundo mo gabigabi. *(FEBRERO laughs nervously)* Itanggi mo. Itanggi mo. Kung hindi babae siguradong may sward kahalaga ngayon. Naku, kabisado ko kayo mga taxi drivers. Hindi mo maikalata sa kin yan. O ano, hindi ba pagka gabigabi, sumakay sa inyo ang sward, dadalhin kayo doon sa madilim sa talahibahan, any moment di-disappear na yung ulo ng sward, makikita mo na lang ang ulo ng taxi driver, hii-hii. *(Mimics orgasmic euphoria)* O ano, itanggi mo. O, ano’ng sakit ng anak mo?
**FEBRERO** Tigdas e.
**MANAY**
Two hundred, tama na yan. Yung kiss ko. *(They kiss again)*

**ALEX’S FRIEND**
O saan tayo pupunta?
**GIRLFRIEND**
Gusto ko sa Seven Seas para libre pomada.
**ALEX’S FRIEND**
Sige!
**VANESSA (To Alex)**
Sabado bukas, ha?
**ALEX**
Alam ko, magsisimba tayo.

**MANAY**
All right, all right, I'll give you money. You love me?
**FEBRERO** I love you. *(They kiss again)*
**MANAY**
Oh, hell, I dunno. I get all antsy with you. I just can’t believe you. You think I don’t hear about what you do?
**FEBRERO** Jeez.
**MANAY**
I hear you’re crazy over some waitress, some girl fresh from the boondocks, and you pick her up in your cab every night. *(FEBRERO laughs nervously)* Deny it. Go ahead, deny it. If it’s not some girl, it’s another homo. I know all about you cab drivers. You can’t deny it. That late at night, when some homo gets in your cab, the poor wretch will have you take him to some dark spot by some empty lot with tall grass. And any moment his head will disappear, and only the head of the taxi driver stays up, hii-hii. *(Mimics orgasmic euphoria)* Go on, deny it. Anyway, what’s your kid sick of?
**FEBRERO** Measles.
**MANAY**
Two hundred, that should be okay. How about my kiss? *(They kiss again)*
Seq. 9: Motel. Int.
Alex and Vanessa make love in the shower.

VANESSA Teka muna, ang mata ko. Ang ginaw ng tubig, no?

When they finish showering, Alex closes the faucet and they get out of the bathroom and into the bedroom. Alex hands her a towel. They wipe themselves dry. As she combs her hair, she approaches the bed, where Alex is.
VANESSA

Wait a minute. My eyes! Oh, the water’s so cold.

VANESSA

Move over. (Alex moves aside for her)

Take me home early, okay? Mommy’s turning neurotic over all of us kids. Imagine, my bro hasn’t come home in three days. No idea what happens next. Mommy might sic the police on him.

ALEX (clicks his fingers then heads for the phone)

Fuck, almost forgot. Gotta give Nonong a ring. I’ve run out of stuff. (On phone)


VANESSA

Ano, wala ano?

ALEX

Wala. Hassle e. Tena na. (They kiss)

VANESSA

Alex, I love you.

ALEX

I love you also. Sandali ha…. (Gets a small box from his pants, takes out necklace inside and hangs it on Vanessa’s neck)

VANESSA

O, saan mo naman nakuha ito?

ALEX

He gets a popper from his pants' pocket, they sniff from it alternately, then proceed with their lovemaking.

**Seq. 10: Bea’s House. Int.–ext. Day.**

*Bea’s house is a one-room affair on Misericordia. Greg Williams prepares for a trip while Bea and her two kids watch.*

---

**BEA**

Hoy ikaw Greg Williams ka, baka naman pagdating mo ng Saudi e wala na akong marining sa yo. Pangako mo ipapakuha mo ako, ha?

**GREG**

Oo.

**BEA**

Pag niloko mo ako, susugurin kita.

**GREG**

Hinde, mga dalawa-tatlong buwan lang, pasusunurin na kita.

**BEA**

At saka itong mga anak ko, huwag mo naman kakalimitang padalhan paminsan-minsan. Alam mo naman ang tatay ng mga ito kung sumipot – mga luko-luko.

---

**BEA**

Hey, you, Greg Williams, you sure I'll still hear from you when you get to Saudi? You promised to send for me, right?

**GREG**

Yep.

**BEA**

If you're shitting me, I'll go after you.

**GREG**

Naah, just give me two-three months, then you follow.

**BEA**

And my kids, hope you don't forget to send 'em something once in a while. You know how their dad's forgotten all about 'em.
Top: Sequence 10; Bottom: Sequence 11
GREG
Oo, hindi ko makakalimutan yan,
parang mga anak ko na rin yan e.

GAyING (arriving from outside)
Ate Bea, Ate Bea – ay, Kuya Greg! Ate
Bea puwede bang bumale sa yo kasi
may sakit yung nanay ko e. Pambili lang
ng gamot.

BEA Magkano?

GAyING Ano, diyes pesos lang.

BEA
Puro ka pera. Ang dami-dami mo nang
advance. Ang dami-dami nang perang
nakukuha sa akin.

*GAyING
Sige na.

*GREG
Sampung piso lang, bigyan mo na!

*BEA
Sige, kunin mo yung pitaka ko.

GREG
Pag nasa Saudi na ako, padadalhan kita,
dollars pa.

BEA (to Gaying)
O magkano yan? Magkano'ng natira?

GAyING Setenta y siete.

BEA O tama. Sige, ibalik mo na
ang pitaka ko. Bumalik ka agad, ha?
Maliligo pa ako e. Maglilinis ako ng
bahay. Itong mga anak ko, ang dudumi
(sniffs) – hm, mga amoy araw pa. O,
magpaalam ka sa Kuya Greg mo. Aalis
yan, pupunta yan sa Saudi.

GAyING
Kuya Greg ha, yung Avon ko, ha?

GREG
Oo, kung gusto mo, tatambakan pa kita
ng Avon!

GAyING
O sige Ate Bea, thank you. Babalik ako
kaagad ha.

GREG
Yep, sure, I won't forget 'em, they're
almost like my kids now, right?

GAyING (arriving from outside)
Ate Bea, Ate Bea – oh, Kuya Greg!17
Ate Bea, may I get an advance from you,
cuz my mom's sick? Just to buy some
medicine.

BEA
How much?

GAyING
Well, just ten pesos, please.

BEA
You're always after money.
You've racked up so much advance pay.
You've asked for so much money from
me already.

*GAyING
Please.

*GREG
It's just ten pesos, give it to her!

*BEA
Okay, get my wallet.

GREG
When I get to Saudi, I'll send you
money anyway, in dollars at that!

BEA (to Gaying)
Okay, how much is there? How much
is left?

GAyING 77 pesos.

BEA
That's correct. Okay, put back
my wallet where it was. Come back
right away, okay? I still have to take a
shower. I have to clean up around here.
These kids are so filthy (sniffs) – hmm,
and they stink, too. Hey, say goodbye to
your Kuya Greg. He's leaving soon, he's
going to Saudi.

GAyING
Kuya Greg, you promised me Avon
soap, didn't you?

GREG
Yeah, if you want, I'll send you tons of
Avon!

GAyING
Okay, Ate Bea, thank you. I'll be
back right away.

* simultaneous/overlapping lines
Greg approaches Bea and starts kissing her. She starts up.

\[\text{BEA} \quad \text{Yung mga bata. (} \text{To her kids} \text{) Mga bata doon muna kayo sa pasilyo. Huwag kayong lalayo, ha?} \]

\[\text{BEA} \quad \text{The kids. (} \text{To her kids} \text{) Hey, kids, go over to the alley. But don't stray too far, okay?} \]

The kids rush outside and play patty-cake.

\[\text{SISTERS} \quad \text{Juaniyo, Pancho, and Jose Mari / I like coffee, I like tea –} \]

Back in the house, Bea motions to bed where she and Greg neck. Finally Greg gets up and picks up his bags, but Bea holds him back.

\[\text{BEA} \quad \text{Mahal mo ako?} \quad \text{BEA} \quad \text{You love me?} \]
\[\text{GREG} \quad \text{Oo. (} \text{Kisses her} \text{)} \quad \text{GREG} \quad \text{Yes. (} \text{Kisses her} \text{)} \]
\[\text{BEA} \quad \text{Ipapakuha mo ako?} \quad \text{BEA} \quad \text{You'll send for me?} \]
\[\text{GREG} \quad \text{Oo. (} \text{Kisses her again} \text{)} \quad \text{GREG} \quad \text{Yes. (} \text{Kisses her again} \text{)} \]
\[\text{BEA} \quad \text{Alam mo ang istorya ng buhay ko?} \quad \text{BEA} \quad \text{You know the story of my life?} \]
\[\text{GREG} \quad \text{Oo. (} \text{Kisses her for the last time} \text{)} \quad \text{GREG} \quad \text{Yes. (} \text{Kisses her for the last time} \text{)} \]
\[\text{BEA} \quad \text{Mahal mo ako talaga?} \quad \text{BEA} \quad \text{You really love me?} \]
\[\text{GREG} \quad \text{Mahal na mahal.} \quad \text{GREG} \quad \text{Love you so much.} \]

Greg walks out of the house, passing by some guys at the corner who sing opening bars of Florante’s “Pinay.” Bea meanwhile takes a bath, squatting on the floor and pouring water from a barrel with a tub.

\[\text{GUYS (singing) Do you have to leave the country? / Don’t you have a proper place here? / When it comes to girls, here so many are okay / Here there aren’t enough guys / So why leave our native land? / Here’s where you learned every –} \]

\[\text{Seq. 11: Adel’s House. Int.–ext. Night.} \]

Adel steps out of outhouse wrapped in a towel. A neighbor in her congested slum neighborhood consults with her.

\[\text{°WOMAN (overheard)} \quad \text{Ella, yung pinsan ko sa Cebu sumulat sa akin. Aba e akalain mo gusto dito raw} \]
\[\text{°WOMAN (overheard)} \quad \text{Ella, my cousin in Cebu wrote to me. Imagine, she wants to come over and} \]
Adel finds Manay and Febrero home. Manay has brought a box of gifts – canned goods, pots and pans, dresses for the children.

*Adel* finds Manay and Febrero home. Manay has brought a box of gifts – canned goods, pots and pans, dresses for the children. live with us. But the money I make isn’t even enough for us here –

*Adel*

O, nakabili ka na ba ng Tempra? O sige ito, painumin mo four times a day ha.

*Man* (to another neighbor)

Eba ano ba, yung mga anak mo nagkalat sa lansangan. Para kang anak nanay, a!

*Manay*

Ito para sa mga bata, wala akong nabili para kay Ade e.

*Adel*

Hoy Manay, andito ka pala. Ano to?

*Manay*


*Adel* (holding umbrella)

Naku, ang cute-cute naman nito!

*Manay* (gives her an ice bucket)

O ito, magagamit mo yan o. Ganda no?

*Adel*

Naku, alagyan ng ice!

*Manay*

Ang dami kong dalang mga kakanin o.

*Adel*

Naku may kaldero, may corned beef.... Naku salamat, ha? Sobra-sobra na ata yan.

*Manay*


*Adel*

Manay, huwag kang magsawa sa amin, ha? (Begins to groom herself)

*Manay*

These are for the kids. I couldn’t find anything for Ade.

*Adel*

Hey Manay, good to see you here. What’s this?

*Manay*

Here you are. New clothes I bought for you all, Ade. Here, this one’s for you.

*Adel* (holding umbrella)

Oh wow, how cute this is!

*Manay* (gives her an ice bucket)

And here, you can use this too. Isn’t that nice?

*Adel*

Wow, it’s for ice!

*Manay*

And I brought a lot of food.

*Adel*

Hey, there’s even corned beef.... Wow, thanks! This is too much.

*Manay*

No. You know me and my life gimmick – Rosa Rosal.18

*Adel*

Manay, don’t ever get tired of us, okay? (Begins to groom herself)

*Manay* (glancing at Febrero)

No I won’t.

* simultaneous/overlapping lines
Manay gets up to provide Adel privacy by shutting the room's window.

MANAY (glancing at Febrero)
Hindi.

ADEL
Febrero, handa na ang pagkain mo, ha.

FEBREDO (distracted by Manay)
Ha?

ADEL
At saka heto yung polong pinalantsa ko kanina. Manay, dito ka na lang kumain, samahan mo si Febrero.

MANAY
Huwag na, may customer ako sa shop mamaya.

ADEL
Hu, manghahala ka lang e. (Proceeds to dress up for work)

MANAY
Hindi uy! (Febrero laughs)

ADEL
Pakisarado ang bintana.

MANAY

FEBREDO (whispers back) I love you.

ADEL
Kailangan maaga ako sa ospital e. May pasyente ako ngayon, bagong opera sa almoranas, ang lakas-lakas nga ng agos ng dugo hanggang ngayon. Sabi ko nga kay Doktor Vicente, baka hindi na almoranas yon, baka kanser na sa puwet!

MANAY
Why, I don't just pick up anyone out there. You know how those bastards just hit you for money. In these times, everyone's just out for money. In fact in my shop, I sent off all my dressmakers. Can you imagine, even the buttons, they were filching. Now I demand an NBI clearance from all applicants. (Whispers to Febrero) I love you.

FEBREDO (whispers back) I love you.

ADEL
I have to be early at the hospital. A patient just went under the knife for hemorrhoids, and he’s been bleeding like anything. In fact I said to Doctor Vicente, that might not have been hemorrhoids, he could have cancer of the asshole!
Everbody laughs.

**MANAY** *(to Febrero, out of Adel’s earshot)*
O, kailan ka pupunta sa shop?

**FEBRERO**
Sa makalawa. May meeting kami bukas, e. Tungkol ba doon sa pagbabago ng kulay ng taxi.

**MANAY**
Ang corny-corny, bakit dilaw? Dapat magenta.

**FEBRERO** Ano’ng magenta?

**MANAY** Pink, purple.

Adel goes to the door to talk to a neighboring woman.

**ADEL**
Aling Viring?

**ALING VIRING**
Oy?

**ADEL** *(to herself)*

**ALING VIRING**
Ako’ng bahala.

**(Addressing Febrero)** O ikaw Febrero, kalian ka naman aalis? *(Gets red bag from closet)*

**FEBRERO**
E hihintayin ko lang si Aling Nita. Maliligo pa ako e.

**(Addressing Adel)**
Manay, tulungan mo nga ako dito, o.

Baby cries, Febrero cradles kid.

**MANAY** *(helping Adel with her cap)*
Ihahatid na kita, dala ko naman yung kotse ko e.

**ADEL**
Sige.

* simultaneous/overlapping lines
Adel waits for Manay to leave but hesitates outside the hospital.

**HOSPITAL INTERCOM ANNOUNCEMENT:** Paging Doctor Brigada, emergency room please. Doctor Brigada, emergency room please.

**Seq. 12: D’Remark Kitchenette. Int.–ext. Night.**

*Baby goes about her work while jukebox plays Anthony Castelo’s “Nang Dahil sa Pag-ibig” all throughout. When she nears pimp he solicits her.*

**PIMP**


**PIMP**

You know, we’ll both make so much more money if I set you up with some Japanese. You can make seven hundred, easy. And it won’t tire you out. Here you get all used up, for loose change.

*Baby wrenches herself free from pimp and complains to Febrero, who’s just arriving. Febrero goes to pimp and challenges him while the place’s Chinese owner also confronts the man who flirted with his waitress-girlfriend. Their confrontation is interrupted by the fighting of Febrero and the pimp outside.*

**CHINESE OWNER’S RIVAL**

O walang aawat ha! Walang aawat! Sandali!

**CHINESE OWNER’S RIVAL**

Okay, nobody steps in! Nobody meddles! Come on!

*Febrero is beaten up by pimp. Baby is visibly disappointed.*

**Seq. 13: Bambang Street. Ext.**

*Early evening, Alex and his friends are looking to score some drugs. Kano negotiates with them from outside their car.*

**KANO**

Mogs lang, e.

**ALEX’S FRIEND**

Magkano?

**KANO**

Kagaya din ng dati.

**ALEX’S FRIEND**

Ilan ba’ng kukunin natin?

**ALEX’S FRIEND 2**

Tigalawa tayo.

**KANO**

O sige. Hintayin nyo na lang ako diyan sa kanto ha.

**KANO**

I only got Mogs.²¹

**ALEX’S FRIEND**

How much?

**ALEX’S FRIEND**

The usual.

**ALEX’S FRIEND**

So how many do we get?

**ALEX’S FRIEND 2**

Two each.

**KANO**

Okay, just wait for me at the corner.

*A group of trannies are almost run over by the car of Alex and his gang.*
TRANNIES
Gemma, Gemma, ano ba Gemma – ay!
Ano ba yan? Putang to! Ay anak ka ng
kabayo! Walanghiya!
ANOTHER TRANNIE (upon seeing Alex
and his friends)
Ay, mga lalake! Ang guwapo!

TRANNIES
Gemma, Gemma, what the fuck,
Gemma – hey! What are you doing,
you whore?! Sonafabitch! Jesus Christ!
ANOTHER TRANNIE (upon seeing Alex
and his friends)
Oh, boys! How good-looking!

Seq. 13a: Trannies’ Outdoor cabaret.
Alex and his friends amusedly watch trannies dancing to Lipps, Inc’s “Funkytown” while
waiting for Kano. Their attention is caught by a dwarf trannie in high heels.

ALEX’S FRIEND (describing the trannies
they just saw)
Pare hayop ang dila nung isang yon!

AL THE FRIEND (describing the trannies
they just saw)
Man, dig that tongue!

Seq. 13b: Streets of Sta. Cruz district.
Alex and friends continue talking about the trannies while walking back to car from which
they shoo away a white-robed old man leaning on it. Kano uses a child runner to deliver
the goods, then joins them in their car.

KANO
O ito, kanino? Two hundred forty!
ALEX’S FRIEND
Heto’ng bayad.

KANO (to Alex)
O ikaw, hindi ka na ba kumakanta sa
club?

ALEX
Hindi na. Mula nang nagkaroon ng
barilan nagalit ang ermat ko. Ayaw na e.

KANO (counting payment)
Twenty, forty… Diyos ko, aabutin ako
ng Miyerkoles sa pagbibilang dito.

ALEX’S FRIENDS
Ayos lang yan. Pare okey na to. Okey
na?

KANO
Okey. O pare diyan niyo na lang ako
sa kanto, ha? (She alights from their
car then talks to Alex) Pare, kung sex
trip naman, may barkada akong sauna
attendant sa Sauna Turko, malapit sa Bayside.

ALEX Type!

KANO Pare, bulag. (Alex and friends laugh at the idea) Sige pare, ha.

sex trip you want, I have this friend who’s an attendant at Sauna Turko, near Bayside. 

ALEX Type!

KANO She’s blind, man. (Alex and friends laugh at the idea) Okay, guys, see you.


Late night, Virgie is massaging her husband in their bedroom.

VIRGIE Wala pa yung panganay mo, a.

FATHER Hwag mong masyadong higpitan yong mga bata. Lalo na si Alex. Lalaki yan e.

VIRGIE Hm!

FATHER Ano’ng mangyayari do’n? Wala!

VIRGIE Maloloka na yata ako, e.

VIRGIE Your eldest isn’t home yet.

FATHER You really shouldn’t be so strict with the kids. Especially Alex. He’s a guy.

VIRGIE Hmmph!

FATHER What can happen to him?

VIRGIE Nothing!

FATHER Stop that.

VIRGIE Oh, I’ll go crazy.

She rubs her hands with alcohol then takes a valium.

FATHER Tama na yan.

VIRGIE Hm, buti na ito kay sa mag-hysteria pa ako!


Alex has acquiesced to Kano’s inducement. Bea scrubs him vigorously in a tub.

ALEX May itatanong ako sa yo, huwag kang magagalit.

BEA Hu, taas mo nga ang kili-kili mo! (Raises Alex’s arms to scrub his underarms) Pare-pareho kayong mga lalake, isaa lang ang tinatanong ninyo. Mabuti na rito kay sa mamalimos.

ALEX Nagtataka lang kasi ako dahil sa mata mo.

ALEX I wanna ask you something. Don’t get angry, okay?

BEA C’mon, show me your armpits! (Raises Alex’s arms to scrub his underarms) You guys are all alike. You all ask the same thing. This is better for me than having to beg.

ALEX I was just wondering, since you’re sightless.
BEA
Ano ba, magpapa-sensation ka o
interbyuhin mo ko?
ALEX
Hindi ka ba naaasiwa?
BEA
Ba’t ako maaasiwa? Yung iba nga diyan
nagmamalinis. Kalkalin mo ang buhay
nila ang baho-baho naman. Ako kahit
bulag ako, kumikita ako. Diyan nga ako
hinahangaan e. Saan ka ba nae-L?
ALEX
Diyan, sa suso.

Well, what are we gonna do? Do I
give you a blowjob? or will you just
interview me?
ALEX
You don’t find it awful?
BEA
Why should I find it awful? I’m no
hypocrite like others around who
pretend to be so clean. But when you
dredge up their lives, they all stink!
Me, even if I’m blind, I’m earning good
money. That’s why I’m admired. Now
where’s your sexy spot?
ALEX
There, my nipples.

Bea soaps his chest. She then pours water on him and they kiss.

Seq. 15a: Cubicle.

BEA (Massaging Alex)
Pero hindi naman ako magtatagal dito,
e. Kasi may nanghula sa akin. Balang
araw raw makakakita raw ako. At saka
pupunta ako ng Saudi. Andoon ang
boyfriend ko e.... O, tihaya.

BEA (Massaging Alex)
But I’m not staying long here.
A fortune-teller told me that I’ll regain
my sight sometime, and that I’ll go to
Saudi. That’s where my boyfriend is....
Okay, turn over.

Alex turns over for frontal massage, then engages Bea in sex.

Seq. 16: Bambang St. Ext. Night.
Kano deals with some junkies in a car.

KANO Pare mahal talaga ngayon, e.
JUNKIE Mandrax lang, kukuha ako ng
sampu ngayon.
KANO Hindi nga puwede pare, e.
Kuwarenta na lang.
JUNKIE Beinte na lang.
KANO Hindi nga puwede pare, e.
(Notices police car) Pare parak!
KANO But man, it’s really gotten
expensive.
JUNKIE It’s just Mandrax, I’ll get ten
now.
KANO I can’t give it. It’s forty each.
JUNKIE C’mon, twenty.
KANO No way. (Notices police car) Hey,
cops!
KANO (whispering, to warn another pusher) Pare parak.
VOICE OF WOMAN RESIDENT 1 Saan ka ba galing? Gabi na, hindi ka pa umuuwi!
VOICE OF WOMAN RESIDENT 2 Kay Aling Poleng, sa Tondo.

Alex, Vanessa, Manay, and his friends dance on the crowded floor to Festival’s “Don’t Cry For Me, Argentina.” Manay keeps eyeing Alex, who responds with smiles. When Vanessa notices their flirtation she teases Alex. The couple then take a seat while Manay and friends continue dancing.

MANAY AND FRIENDS  All right! More, more, more, more!

ALEX Sabihin mo sa nanay mo nagpupunta na tayo sa buwan!
ALEX Sandali lang, ji-jingle ako.
VANESSA Sige.

VANESSA Take me home early, okay? Mommy might freak out again. She was pissed off again today, and we got a sermon. Coz my sister found a job, but it’s on the night shift. She kept saying, “What night shift – night shift? You work in the daytime, not at night, because at night, you sleep.”
ALEX Why don’t you tell your mom that we’ve been going to the moon?!
VANESSA Hey, c’mon! I also got it too. Now she wants me to shift course, and take up Nutrition. She said she doesn’t know what I’ll do with Tourism. So I told her, “If I shift course, I better just go into Hotel and Restaurant Management.” Thank God, her face turned green!
ALEX Give me a minute, I gotta pee.
VANESSA Okay.
When gays see Alex go to the rest room, they goad Manay on and cheer when he gets there.

**MANAY’S FRIENDS**

Manay, go na. Go!

**MANAY’S FRIENDS**

Manay, go. Go!

*In the rest room, Manay pees next to Alex.*

**MANAY** *(to Alex)*

Magkita tayo mamaya, ha?

**ALEX**

Kasama ko’ng siyota ko e…. Kung gusto mo, mamaya ihatid ko muna. Magkita tayo sa labas ng a las dos.

**MANAY**

Type.

**FEBRERO**

Yeah, love you so much.

**BABY**

Oo, mahal na mahal kita.

**FEBRERO**

Yeah, love you so much.

*They continue necking.*

**BABY**

Hindi mo naman ako ginagalang, e.

**FEBRERO**

I respect you. You’re the only woman I respect. If I didn’t respect you, would I be kissing you?

**BABY**

But you don’t respect me.

*They neck some more.*

**BABY**

Yang dila mo naman e, para kang kumakain ng kuhol e!

**FEBRERO**

But that’s where it tastes so good.

**BABY**

You’ll marry me?
Yeah, I'll marry you. What kind of guy do you think I am?

GuARD
Hey, all you horny people! You can't do that here! Get out, this is private property! You're making a pigsty of this place. Go on, scoot! Or we'll file cases against all of you! Get out of here right now, okay? (Vehicles start leaving) Unless you want trouble. You can't do that here, this is private property!

Oo, pakasalan kita. Ano bang klaseng lalake'ng akala mo sa kin?

Their necking turns into heavy petting. Radio plays Sampaguita's "Laguna." Suddenly a whistle blows and people are discombobulated. After whistle blows twice more, security guard addresses everyone through a megaphone.

**Seq. 19: Manay's Bedroom. Int. Night.**
*Manay and Alex, after sex, cuddling and kissing in bed.*

Do you love me?

Okey lang.

You don't love me?

Okey lang, trip lang.

Pero you don't love me?

Love you siyempre. (They kiss again)

Ganito pala no?

Okey lang, di ba?

Nung una akala ko mahirap.

Ngayon, okey lang.

I love you.

Me also.

(Sends Alex to bed) Ayoko na ng mga

Their necking turns into heavy petting. Radio plays Sampaguita's "Laguna." Suddenly a whistle blows and people are discombobulated. After whistle blows twice more, security guard addresses everyone through a megaphone.

Hey, all you horny people! You can't do that here! Get out, this is private property! You're making a pigsty of this place. Go on, scoot! Or we'll file cases against all of you! Get out of here right now, okay? (Vehicles start leaving) Unless you want trouble. You can't do that here, this is private property!

Do you love me?

Kinda.

You don't love me?

Kinda, good trip.

But you don't really love me?

Of course I love you. (They kiss again)

Didn't think it would be like this.

It's good, isn't it?

At first I thought it would be tough. Now, I find it okay.

I love you.

Me also.

(Sends Alex to bed) Ayoko na ng mga

I don't care for flings anymore,
flings, sawang-sawa na ako sa mga flings-flings lang. Pag niloko mo ako, magpapakamatay ako!
ALEX Pano yan, may siyota ako?
MANAY Kung mga chicks lang okey. Pero pag mga ibang swards, naku, susunugin ko'ng bahay mo! Alam mo naman ako, neurotica saka tensionada. Sa lahat ng hindi ko ma-take, yung nanlolo'k't nandadaya e. Marami nang masasamang tao sa mundo; huwag nang nating dagdagan pa.

**Seq. 20: Sauna Turko. Int. Night.**

**MANAY (at door, to doorman)**

**DOORMAN**
Ah, si Bea.

**MANAY (at door, to doorman)**
I'm looking for a masseuse, the blind girl. I think her name's Bea.

**DOORMAN**
Oh yes, Bea.

Men come out of a cubicle carrying a man, who's had a heart attack.

**MANAY**
Ay, puta!

**MEN**
Kasi sa libog, kaya inatake. Dahan-dahan!

**MANAY**
Oh, fuck!

**MEN**
Got too horny and excited, had an attack. Carry him carefully!

Manay moves inside lobby then bumps into Kano. “Full Moon Boogie” by Jeff Beck with the Jan Hammer Band plays on.

**MANAY (to Kano)**
Excuse me.

**KANO**
Okey lang. (To man)

**MANAY (to Kano)**
That's okay. (To man)

**KANO**
Hey, man, what happened there?
Manay and Kano move toward coin-operated Space Invaders cocktail cabinet and sit on opposite sides.

Kano: Pare may coins ka?
Manay: Coins?! Ano’ng palagay mo sa akin, alkansya?
Kano: Meron ka bang malii na piso?
Manay: (looks in his shirt pocket) Meron yata.
Kano: (gets a cigarette and offers Manay a stick) Gusto mong yosi, heto o, kuha ka.
Manay: Sige, ilan ba’ng kailangan mo?
Kano: Isa lang. Okey ba sa yo ang sounds?
Manay: (finds a coin and hands it to her) Hindi masyado, medyo maingay, too much. (Kano lights Manay’s cigarette) Type! Gentleman! Bongga ang gimmick mo!

Kano: Hinihintay mo si Bea?
Manay: Oo.
Kano: Magpapamasaha ka?
Manay: Diyos ko day, kung magpapamasaha ako, bakit naman sa babae pa? Baka tayo kidlatin!
Kano: Alam mo, nagtataka ako sa mga katulad mo e.
Manay: I beg your pardon!
Kano: Huwag kang maha-hassle, ha? Kasi

Kano: You waiting for Bea?
Manay: Yes.
Kano: Having a massage?
Manay: My Lord, if I needed a massage, why would I get a girl? Lightning might strike.
Kano: You know what, I wonder about your kind.
Manay: I beg your pardon!
Kano: Don’t get hassled, okay? Don’t you find
Don't you find guys' bodies too hard?

You fool, that's what's pleasurable.

You believe in true love?

What?

True love!

In a way. Yes.

Bea's my true love, you know.

And are you her true love, too?

Dunno.

So how's that?

Well, I dunno. It's complicated. You know, I used to take a peep at her in the shower, way back when we were still kids in Olongapo.26

You horny girl! So how's it now? You're having problems with her?

I really don't know! Bea's no bread-tripper. Maybe she just doesn't get it on with my kind. I give her everything, but I still don't know what she wants. And you?

Me? What? What else, I'm gay!

I know. I mean who's your true love?

So many....

Your one true love?

There's a student, there's a ... hey, what is this, True Confessions girl,27 what the hell? But I do have one who's a student. He's okay. Quite sweet too.

But are you his true love?
MANAY
Tigilan mo nga ako ng mga true love – true love manay, hindi na uso yan! Diyos ko, ’day, hindi ko ma-take ito. Alam mo yan, ilusyones lang yan!
Ang say nila kapag natrue-true love daw, gumaganda ang buhay. Pero ako, pag nai-in love ako, nagkakaputa-puta!

MANAY
Will you cut that out? True love – true love.... Hey, girl, that went out a long time ago! Omigod, I can't take this. You know what, those are simply illusions! They say when you find your true love, life becomes so beautiful. But with me, every time I fall in love, my life gets ruined!

Late night. Manay, Bea, and Gaying pray before street altar on Misericordia. A prostitute joins them momentarily then leaves. A doddering old woman genuflects before the altar. Presently they leave.

MANAY
O, dahan-dahan at may kanal! Hay naku, maloloka ako! Bakit? Ewan. (Giggles)
Funny no? I make my own questions, and I answer them myself. (Giggles again) Ikaw, gaano ka nang katagal na bulag?

BEA
Mula nang pagkabata.

MANAY
Really? Paano nangyari yon?

BEA
Magtatatlong taon ako noon, bigla na lang lumabo nang lumabo ang aking paningin hanggang magdilim. Nasa Olongapo pa ako noon.

MANAY
Hey, careful, there's a canal! Oh wow, I'll go crazy! Why? I don't know.
(Giggles) Funny, isn't it? I make my own questions, and I answer them myself. (Giggles again) And you, how long have you been blind?

BEA
Since early childhood.

MANAY
Really? How did it happen?

BEA
I was three years old when my eyesight went fainter and fainter until everything turned dark. We were still in Olongapo then.

MANAY
Well, you don't realize how lucky you are! Really, you've been very lucky! I mean – that is the tragedy of my life: I see everything! Even what I shouldn't see, I see! Even when there's nothing to see, I still see. Crazy!

BEA
Maybe what you're seeing is just in your imagination.

MANAY
You don't say, how true that is, too!
How philosophical! Actually, what I
Sequence 21
mean is that everyone on earth is crazy! Isn't that right? The faces we see are not the real faces, isn't that right? People have multiple faces: there's the face for one's family, there's the face for one's gang, for the wife, for the girlfriend, for the gay friend, et cetera, et cetera, et cetera, isn't that right? The faces keep changing, don't they? Layers of them!

Like me: when my boyfriend tells me “I love you,” what face is that? If I know, mukhang pang-echeng ng datung, di ba?

BEA

E bakit ka naman maaawa sa sarili mo? Kahit luko-luko ang lahat ng tao, umiikot naman ang mundo. Lahat ng kabutihang ginagawa natin bumabalik din naman sa atin balang araw, hindi ba?

MANAY

Hm kyeme, Reyna ng mga Martir Part Two.

BEA

Basta ako, makikita ko lang yung dapat kong makita. Yung iba, yung hindi ko nakikita, hindi bale na lang.

MANAY

Makikita? E ano ang makikita mo, e bulag ka? Diyos ko 'day, this is the most useless conversation I've had in my whole life! (They arrive in front of Bea’s house) Oy, loka, meron nga pala akong kaibigang nurse. Sasamahan kita, baka matulungan ka. I’m sure madami yong kaibigang specialists or so I think. Anyway, I’ve done my good deed for the day like a good girl scout. O siya. (Leaves)

BEA

Sunduin mo na lang ako, ha?

MANAY

O sige.

GAYING

O dahan-dahan, may kanal!

BEA

Alam ko.
As Manay, Bea, and Gaying walk toward the hospital, Bea is accosted by shawled female psychic.

PSYCHIC
Hoy alam mo ikaw, noong eighteenth century, ang kikay-kikay mo! May isang pintor, in love na in love sa iyo, nagnakaw para sa iyo, naputulan ng kamay! Kaya hanggang ngayon nagbabayad ka e. Ang lakas-lakas ng psychic powers mo hija, dapat ma-develop mo yan! At magdadasal ka, ha? Kawawa ka naman, ang bigat ng pinagbabayad mo. Kaya hanggang ngayon hindi mo pa nakikita ang tatay mo, e. (To Manay) Ikaw?... Bakla! (She leaves)

MANAY
Huwag pansinin, uso ngayon yan sa Maynila – yang mga luka-luka! Tayo nga. … dahan-dahan at may bangketa.

They come across a crowd ogling the shooting of a movie in the hospital driveway.

BEA Bakit ba, ano ba'ng meron diyan?
MANAY May shooting.
BEA Sino'ng artista?

GAYING
Ayun si Al Tantay maka ano o, si Marissa o. Al! Al!

CREW
Let's go! Tabi kayo riyan, tabi, tabi!
Pakiusap lang po, huwag pong maingay!
Marissa, ready? Sandali, sandali.

A make-up artist is pouring fake blood on Al Tantay's chest; Marissa Delgado, in nurse's costume, checks her reflection in a compact mirror.

MANAY Tara, baka makaalis na si Adelina. Paraan, paraan. Paraan.
MANAY Let's go, we might not catch Adelina. Let us through, let us through.
At the hospital's information section the nurses are looking over some clothes that their colleague is selling.
Sequence 22
NuRSE No one, check out the logbook yourself, here.
MANAY If she's not on the evening shift, maybe she works in the morning now –
NuRSE No one, cuz I know everyone in every shift here! I'm telling you! So why do you insist? I'm telling you there's no nurse here named Adelina Macapinlac! Here's the list: Mesa, Milan! I'm telling you, but you still keep insisting! You're such a busybody!
MANAY Look, I'm sure she works here, I mean, what, I wouldn't come here if I wasn't sure she's here. Because I need to see her, because my friend who's blind, she needs a specialist. Will you just please look in your files for me, because I'm sure her name's there!
MANAY Hey, don't you raise your voice at me! And don't you call me a busybody! If you don't want to help, get somebody else who could help me!
NuRSE Ginambilan kita gaw, wara ngani dire gaw Adelina Macapinlac! Nganga sagad dire kasi disini man! Bwisit nga agi, ay kasi kasabad ay, magapakita ka gaaway kaw?

ADEL

Adel and her sugar daddy are fighting.

NuRSE 2 Kilala namin ang lahat ng nurse dito, pero yon lang ang hindi namin kilala.
NuRSE Wala o, tingnan mo.
MANAY Kung wala sa evening shift, baka naman nalipat na sa morning or –
NuRSE Wala, dahil alam ko'ng lahat ng shift dito! Sinasabi kong wala, no, alam mo ba ang kulit-kulit mo? Sinasabi kong walang nurse ditong Adelina Macapinlac! Nandiyan na nga, e: Mesa, Milan, wala nga. Sinasabi ko nga sa yo ang kulit-kulit mo, e!
MANAY Look, I’m sure she works here, I mean, ano, I wouldn’t come here kung hindi ako siguradong nandito siya. Because I need to see her, because yung kaibigan kong bulag, she needs ano, she needs a specialist.
MANAY Puwede ba, huwag mo akong tarayang, huwag mo akong tawagang makulit? Kung ayaw mo akong tulungan, get somebody else who could help me!
NuRSE Ginambilan kita gaw, wara ngani dire gaw Adelina Macapinlac! Nganga sagad dire kasi disini man! Bwisit nga agi, ay kasi kasabad ay, magapakita ka gaaway kaw?

ADEL

Ano pa'ng gusto mo sa akin, walanghiya ka! Ano pa'ng hahanapin mo? Ano pa talagang hindi ko nagagawa sa yo? Ano pa'ng serbisyong hindi ko nagagawa sa yo? At may reklamo ka pa! Pagbubuhatan mo pa ako ng kamay! Pasang-pasa na ang kataban ko sa katatrabajo, pagdating ko dito

ADEL

What else do you want from me, you bastard!? What else are you looking for? Is there anything I haven't done for you? What sort of service haven't I done for you? And you're still griping! And you still lay a hand on me! My body's already so beat up from work,
Sequence 23
bubuwisitin mo pa ang buhay ko?
Leche ka, kung ayaw mo, magpahanog ka!

*MAN
Pag umalis ka dito, babasagin ko’ng mukha mo! Babasagin ko…. Wala kang utang na loob! Ganoon ha? Wala kang utang na loob! Oo hindi mo ako kailangan! Kaya pala kung kani-kanino kumakabit ka, walanghiya ka!

*ADEL
Sige, sige! Pumunta lang ako dito para mabuhay, dahil namamatay na ako ng gutom sa probinsiya. Maski anong klaseng trabaho pinasok ko na basta mabuhay lang ako! Wala akong inaasahan basta para. Sige, sige! Hindi kita kailangan. Hindi kita kailangan!

and when I get here you still give a rough time? Fuck you, you get a life!

*MAN
Try leaving, and I’ll break your face!
I’ll break…. You ingrate! You have no fucking gratitude! Sure, you don’t need me! That’s why you shack up with everyone, you fucking whore!

*ADEL
Go ahead! Go ahead! I only came here to have a life, or else I starve to death in the province. Whatever work there was, I took it, just so I have a life. I didn’t rely on anyone for money. Go ahead, go ahead! I don’t need you! I don’t need you!

Adel picks up a knife from the dining table.

ADEL
Sige, lumapit ka. Subukan mong lumapit, sige lumapit ka!

ADEL
Go ahead, try getting any closer. Try it, come on, try it!


Cultists with woman psychic form a prayer circle on the grass. Gay wearing black costume and boots whirls around to Lipps, Inc’s “Funkytown.” Manay scolds Febrero while gay friends talk among themselves.

SISTER MARY Poong Liwanag.
GROUP Poong Liwanag.
SISTER MARY Hugasan mo ang aming katauhan.
GROUP Hugasan mo ang aming katauhan.
SISTER MARY Poong Liwanag.
GROUP Poong Liwanag.
SISTER MARY Poong Liwanag.
GROUP Poong Liwanag.
SISTER MARY Pusong mapayapa.
GROUP Pusong mapayapa.

* simultaneous/overlapping lines

Poong Liwanag.
Hugasan mo ang aming katauhan.
Poong Liwanag.
Poong Liwanag.
Poong Liwanag.
Poong Liwanag.
Pusong mapayapa.
O Lord of Light.
O Lord of Light.
Cleanse our beings.
Cleanse our beings.
O Lord of Light.
O Lord of Light.
O Lord of Light.
Heart of peace.

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Sequence 24
MANAY (to Febrero)

Niloloko ka, niloloko – saan ba nanggaling ang babaeng yan? Akala mo kung sinong tweetie-tweetums ha, daig pa ang pagkabirhen ng Boots Anson-Roa! E kamustahin mo naman ang mga arte, ha: “Ah, ah, naku Manay, thank you, ha. Alam mo Manay, mahal na mahal ko si Febrero e.” Tapos – naku huwag mong ipapakita sa kin yang babaeng yan, talagang sasagasaan ko siya! (Distracted by a handsome passerby) Ay!

GAY (to Manay’s other friends, talking about Manay)

Eto naman si Marichu, ayaw namang magpapigil. Hindi lang kaharap si Febrero kung ano-ano na ang pinagsasasabi. Kesyo “He doesn’t love me anymore, he doesn’t need me. Ginagamit lang niya ako –” (Distracted by a male stranger) Ang ganda ng legs!

GAY 2 Yan ang legs!
GAY Pero pag kaharap....
GAY 3 Siyempre dead na dead. Love Story Part Two.
GAY 2 Bakit ikaw, may kilala kang baklang hindi neurotic?

MANAY (to Febrero)

Hoy, hindi ako nagmamalinis ha. Sa lahat ng ayoko sa tao, yung nagsisinungaling o nanlolo. Aba’y pag nahuli mo nang nagsinungaling sa yo, kalimutan mo na! Ano ka, loka? Ano bang klaseng babae yang kabit mo, ha? Saang impiyerno mo bang napulot yang putang demonyitang yan?

MANAY (to Febrero)

She dares put one over us, she dares! Where the hell did that woman come from? You’d think she’s some tweetie-tweetums, acts more virginal than Boots Anson-Roa.32 Oh, how she puts on the act: “Ahh, ahh, oh, Manay, thank you. You know, Manay, I love Febrero so much.” And then – I tell you, don’t ever let her near me, or I’ll have her run over! (Distracted by a handsome passerby) Ayy!

GAY (to Manay’s other friends, talking about Manay)

And this Marichu, she can’t be held back. Just cuz Febrero isn’t here, the things she says. Listen to her. “He doesn’t love me anymore, he doesn’t need me. He just uses me –” (Distracted by a male stranger) Wow, lovely legs!

GAY 2 Now those are legs!
GAY But when he’s around....
GAY 3 Of course she’s head over heels. Love Story Part Two.

GAY 2 Why, you know any faggot who isn’t neurotic?

MANAY (to Febrero)

Hey, I’m not saying I’m that clean. But if there’s anything I despise, it’s a liar or someone who takes me for a fool. Why, if you catch someone lying to you, forget it! What are you otherwise, crazy? What kind of woman is that mistress of yours? From what side of hell did you pick up that demon whore?

Krip Yuson, poet, recites to no one and everyone, attracting two tots; costumed gay whirls by him as he speaks.
Krip Yusan

There is no city but this city / This is the landscape of your life / Wherever you turn, black / Ruins of your loves come into view / You wish for other harbors and other places / But only an echo of the city / The selfsame city / Shimmers in the hearing glass / There is no city but this city....

Sister Mary  Poong Liwanag.
Group       Poong Liwanag.
Sister Mary  Punuin mo kami ng makahulugang init.
Group       Punuin mo kami ng makahulugang init.
Sister Mary  Poong Liwanag.
Group       Poong Liwanag.
FEBRERO  (to Manay)
Baka nagkamali lang yung receptionist.

MANAY

Febrero watches from his bed as Ade kisses him and then strips.

FEBRERO  Saan ka galing?
ADEL    Sa ospital, saan pa?
FEBRERO  Where'd you come from?
ADEL    The hospital, where else?

Incredulous, Febrero turns away. She starts making love to him but he responds coldly. She embraces him by his neck, from which a scapular dangles.
ADEL
Bakit? Ha? Febrero bakit? Ano’ng nangyayari sa iyo? Bakit?… (Suspects something is seriously wrong) Febrero, mahal kita. Kahit ano’ng mangyari, huwag mo akong iwan. Huwag mo akong pabayaan…. 

GAYING She says she’s being had by everyone. Cuz that gay friend of hers took her to this hospital, so she could have her eyes checked. But then that nurse who was supposed to be there

ADEL
Why? Huh? Febrero, what’s wrong? What’s wrong with you? Bakit?… (Suspects something is seriously wrong) Febrero, I love you. Whatever happens, don’t leave me. Don’t ever let me go…..
KANO  Tama na yang drama mo, halika na. Tama na, halika na. *(Takes Bea by the waist)* Halika na, Gaying.

BEA  Hindi bale, aalis naman ako e. Pupunta na ako ng Saudi.

KANO  Oy naalala mo noong nandoon pa tayo sa Olongapo? Ang baho-baho mo pa noon, hindi ka kasi naihiligo e.

BEA  Hu, mas mabaho ka naman.

KANO  Here, drink up. You remember when we were still selling sweepstakes tickets to the Americans? And you kept trying out your English?

BEA (returns bottle to Kano)  O.

KANO  “Hey Joe, wanna try your luck Joe?” Oow!

BEA (starting to lighten up)  E ikaw naman, tindera ng PX goods kuno! Saan ka, binubugaw mo yung mga babae doon pag hindi mo makuha!

KANO  O tarantado!... Ikaw ang idol ko, e.

BEA  Hu, na-bust ka lang sa ’Gapo kaya ka andito ngayon, e.

KANO  O hindi pa ako naba-bust ha!

BEA  Hu, alam ko yata.

KANO  Kaya ako nandito sinundan kita.

KANO  Okay, okay, cut the drama. Let’s go. *(Takes Bea by the waist)* Let’s go, Gaying.

BEA  Never mind, I’m leaving anyway. I’m going to Saudi.

KANO  Hey, you remember when we were still in Olongapo? Boy, did you stink then, cuz you never had a bath.

BEA  What are you talking about, you were the stinker.

Kano takes out a bottle of cough syrup, takes a swig and offers some to Bea.

KANO  Oy uminom ka muna. Naalala mo nagtitinda ka pa ng mga sweepstakes sa mga Amerikano? Paingles-ingles ka pa noon e.

BEA (returns bottle to Kano)  O.

KANO  “Hey Joe, wanna try your luck Joe?” Oow!

BEA (starting to lighten up)  E ikaw naman, tindera ng PX goods kuno! Saan ka, binubugaw mo yung mga babae doon pag hindi mo makuha!

KANO  Crazy!... That’s cuz you were my idol.

BEA  Hah, you just got busted in ’Gapo, that’s why you landed here.

KANO  O hindi pa ako naba-bust ha!

BEA  Hu, alam ko yata.

KANO  Kaya ako nandito sinundan kita.

KANO  Here, drink up. You remember when we were still selling sweepstakes tickets to the Americans? And you kept trying out your English?

BEA (returns bottle to Kano)  O.

KANO  “Hey Joe, wanna try your luck Joe?” Oow!

BEA (starting to lighten up)  And what about you, pretending to be a seller of PX goods! When what you were really up to was pimping for all the girls you couldn’t get!

KANO  “Hey Joe, wanna try your luck Joe?” Oow!

BEA (starting to lighten up)  Here.

BEA  Oo. (*Laughs more openly*)

Kano gives cough syrup bottle to Bea, who takes more swigs from it.

BEA  Followed me.... You got busted.

KANO  Okay, okay, that’s enough. It ain’t soft drinks. You’re already on a high, right?

BEA  Yeah. (*Laughs more openly*)
Top: Sequence 27; Bottom: Sequence 28
Kano leads Bea into a pushcart, beside a garbage dump.

KANO
O pahinga ka muna dito, halika.

BEA
Ano ba ito?

KANO
Kariton. Dito muna tayo.

BEA (now high, in a laughing fit)
Ang bahot naman dito!

KANO (laughing with her)
E papano basura yan e! Pagtiyagaan mo na yang amoy. E kasing bahot mo naman yan dati e!

BEA
Hindi oy…. Sarap! (Kano starts caressing her face, then her arms) Kano ha, ayoko niyan…. Kano ha! (Kano mashes Beas breasts) Ang hilig mo naman diyan, e.

KANO
E andiyan ang rhapsody, e.

KANO
Okay, c’mon, you can rest here first.

BEA
What is this?

KANO
A pushcart. We can stay here first.

BEA (now high, in a laughing fit)
It stinks in here!

KANO (laughing with her)
How can it not stink, when it’s trash?! You can take it, you used to stink like that.

BEA
Of course not…. Feels good! (Kano starts caressing her face, then her arms) Hey, Kano, I don’t like that…. Hey, Kano! (Kano mashes Beas breasts) You always want to do that.

KANO
Cuz that’s where the rhapsody is.33

As Kano starts kissing Bea, Gaying moves away, giggling, and hooks a bra from a clothesline.

Febrero and Baby are caught in a traffic jam caused by a vehicular accident. From the car men lift bloodied victims.

BABY
Febrero halika sandali –

FEBRERO (distracted by accident)
Oy!

BABY – mag-usap tayo.

FEBRERO
May aksidente a! (Gets out of the cab for a closer look)

BABY (follows him)
May importante akong sasabihin sa iyo!

FEBRERO
Ilan kaya ang namatay? Pisang-pisa a!
BABY Febrero –
FEBRERO Ano ba!
BABY Buntis ako.
FEBRERO (taken aback by the news)
Ano? Hindi ka ba nag-iingat?
BABY (surprised by his response)
Ha?
FEBRERO Hindi ka ba umiinom ng pills mo?!
BABY Hindi.
FEBRERO Napakagaga mo naman pala e.
Hindi ka naman pala umiinom ng pills mo e. E pano ngayon yan?
BABY E di pakasal na lang tayo.

More victims are hauled out of the wreck.

FEBRERO
Puro kamalasan ang buhay na to! Bakit ba napakatanga mo? Ano’ng ipalalamon ko sa yo? Intindihin mo naman ako!
Ilan beses na natin napag-usapan yan?
Lalaki ako! Hindi kita pakakasalan tapos pababayaan lang!... Ang gusto ko sana maghintay-hintay, upang maka-iphone. Kung bakit ba naman napakagaga mo e!
BABY (in tears)
Kasi, mahal na mahal kita, e.

FEBRERO
What a bummer! Why have you been so stupid? What will I feed you? You couldn’t care less about me, could you?!
How many times have we discussed it? I’m a guy! I can’t just marry you and then not care for you!... I told you to wait, until I manage some savings. And what do you do but get stupid.
BABY (in tears)
It’s because I love you so much.

It is raining when Virgie undertakes a house cleaning. She is typically meticulous about the activity. When cleaning Alex’s table she drops a box and finds sticks of pot inside as well as other drugs. Then she and her husband take turns beating up Alex, hitting him with drawers and boxes, throwing plates at him, as his younger siblings cry.

*VIRGIE
Walanghiya ka! Babasagin ko’ng mukha mo! Papatayin kita! Papatayin kita!
Daddy pabayaan mo ako. Walanghiya ka! Walanghiya ka! Papatayin kita!
Papatayin kita! Puro sakit ng ulo’ng

*VIRGIE
You bastard! Let me at you! I’ll kill you! I’ll kill you! Daddy, let me at him!
Let me be! You bastard! I’ll kill you!
I’ll kill you! You give me nothing but heartache! I’ll kill you! (Alex shouts
binibigay mo! Papatayin kita! (Alex shouts "Mommy!") Daddy, kill that bastard!
You'll never learn, you goddamn bastard!

"Mommy!") Daddy, kill that bastard!

FATHER
Let him be! Leave that goddamned boy
to me! He'll get it from me! I'll beat
him to a pulp! You're gonna run away?
You motherfucker, I told you never to
do drugs! You're full of shit! You don't
know anything, do you!? Where do you
think you're going? We'll kill you, you
fucker! I'll kill him! I told you never to
do drugs! Never ever do drugs! Go after
him, get him! Get him!

They chase Alex into his bedroom where, tearful and bloody, he later sneaks away from his
house into the rain.

Seq. 30: D’Remark Kitchenette. Int.–ext. Night.
It is raining. The restaurant is almost empty of customers. Pimp approaches Baby, who is
seated by herself, waiting for Febrero. Imelda Papin’s “Taksil” plays on jukebox.

They are interrupted by the commotion of the Chinese owner expelling his
waitress-girlfriend.

CHINESE
Get out of here, get out! You I no need
here, no need you! Go and leave, you
whore, you're no good! Go on, get out!
(He throws her suitcases out into the street)
There, take your clothes with

* simultaneous/overlapping lines
You! Take them. You fucker! Go and get out, and no come back here, you! Here, take them, you! Go and take all your things!

**Pimp (to Baby)**
Tingnan mo ang kapalaran ng babaeng hindi wise sa buhay.

See what happens to women who don’t play it smart?

---

Chinese owner throws more of waitress’s clothes at her in the rain. She picks them up, crying and wet.

**Chinese**

Stay out there in the rain, you! Best thing you leave! Nothing but a whore, you! Don’t want you anymore, too much, you! No good, you!

---

**Seq. 31: Bea’s house. Ext.–int. Day.**

Greg Williams, dirty and wearing the same clothes he wore when he left, comes home amid street guys singing Heber Bartolome’s “Buhay Pinoy.” Meanwhile Bea and her female neighbor are quarreling.

**Guys (singing)**

Look at the sidewalk / Where beggars are all lined up / Their hands always with palms up / And that’s where they sleep....

**Neighbor**

Fucking asshole! You shameless slut! Bitch! Whore!

**Bea**

You just show up here, who do you think you are! And you’ll do that to my kids, you think you lord it over this place?! Why, you’re the bigger whore! You bitch!

In the house, Greg throws a fit.

* simultaneous/overlapping lines
GREG
Niloko kami ng recruiter namin sa Bangkok, e! Nawala na lang at sukat. Nagkagulo nga sa Bangkok sa kahahanap sa kanya e! Pati yung tatlong libong bond naming tangay-tangay! Nag-waiter nga lang ako para may makain! E kung hindi ko ginawa yon, mamamatay kami ng gutom! Nagkautang-utang pa ako para lang makauwi dito! Hu, tanginang yan!

GAYING (from outside)
Ate Bea nandito na ko!

BEA (turns on Gaying)
Sa’n ka na naman ba galing?!

GAYING
Di ba nagpaalam naman ako sa yong bibili ako ng gamot para sa nanay ko?

BEA
Saan ka bumili ng gamot, sa Tarlac? Ilang oras kang nawala? Ang paalam mo sa kin sandal ka lang, a! Kanina pa ko nag-iisa dito, ang tagal-tagal, nakipag-away na nga ako diyan e! Tingnan mo nga tong bahay, ang dumidumi, ang baho-baho. Sige, maglinis ka na diyan!

GAYING (upon seeing Greg)
Kuya Greg yung Avon ko?

GREG
Wala!

GAYING (still in good spirits)
Ay, wala! (Walks away)

BEA
Avon – Avon.... Pag humingi kayo ng pera ang bilis-bilis niyo. Pag kailangan kayo nawawala kayo!

GREG
Tanginang buhay to, oo! Balik na naman tayo sa wala!

GREG
Our fucking recruiter pulled a fast one in Bangkok! He just vanished. We turned Bangkok upside down looking for the motherfucker! And the bastard even made away with all our papers! We had to work as waiters just so we could eat! Otherwise we would’ve starved to death! I had to borrow money left and right just so I could fly back. Now I’m fucking deep in debt! Goddamn fuck it!

GAYING (from outside)
Ate Bea, I’m back.

BEA (turns on Gaying)
And where’d you come from this time?!

GAYING
Didn’t I tell you I had to buy medicine for my mother?

BEA
And where’d you have to buy the medicine, in Tarlac?34 You’ve been gone for hours! You said it would only take you a while. But you made me wait so long, and I’ve been alone here so I even get into a fight outside! Look at our house, it’s so filthy, and it stinks! Will you start cleaning up?!

GAYING (upon seeing Greg)
Kuya Greg, you have my Avon?

GREG
No, nothing!

GAYING (still in good spirits)
Oh, nothing! (Walks away)

BEA
Avon – Avon.... When you’re asking for money, you’re so fast. And then you’re gone!

GREG
Fucking shit! What a life! We’re back to nothing!
Bea moves her kids and herself toward Greg on bed.

**BEA**
Greg, anong klaseng tao ka?

**BEA**
Greg, what kind of a person are you?

Still angry but silenced by her question, Greg glares at Bea.

**Seq. 32: Vanessa’s house. Int. Night.**
Devotees sing to Virgin Mary while Virgie talks to Vanessa on porch.

**DEVOTEES**
Araw-araw kay Maria kami ay nagdaranasal / Si Maria'y aming Ina, ibig naming marangal. (*Rest of the song overlaps with Virgie and Vanessa's conversation*)

**VIRGIE**
Kasi e, umalis si Alex sa bahay. E, wala naman yon e. Kasi nakagalitan naming mag-asawa. E pinapatong ko na sa kanyang mga kaibigan pero hindi nila alam kung saan naroroon.

**VANESSA**
Yan naman ho kasing si Alex, e –

**VIRGIE**
Kaya lang ako nagpunta rito baka, baka alam mo kung saan siya.

**VANESSA**
Matagal na rin ho na –

**VIRGIE**
Alam, alam ko naman kayong mga teen-agers, ma-mga sensitive. E kaunting mapagalitan lamang, ayun, lumayas na! E siguro naman nangyayari rin sa pamilya niyo yan, ano?

**VANESSA**
Natural lang naman ho yon, e.

**VANESSA’S MOTHER (letting devotees in)**
Tuloy kayo, pasok.

**VANESSA (to Virgie)**
Iyan naman hong si Alex niyo, nakakainis talaga e. Kahit sa akin hind

**DEVOTEES**
Every day we pray to Mama Mary /
Mama Mary’s our mother, whom we honor. (*Rest of the song overlaps with Virgie and Vanessa’s conversation*)

**VIRGIE**
Well, you know, Alex left home. It’s nothing. His Dad and I just scolded him. I’ve been asking his friends, but they say they don’t know where he is.

**VANESSA**
Well, Alex, you know how he is –

**VIRGIE**
That’s why I came here, you just might know where he is.

**VANESSA**
It’s been some time since –

**VIRGIE**
You know, I know how you teen-agers are, how sensitive you all are. We just scolded him, and he left home just like that! But doesn’t that happen in every family?

**VANESSA**
Well, yes, it’s natural for –

**VANESSA’S MOTHER (letting devotees in)**
Come in, come in.

**VANESSA (to Virgie)**
But you know, ma’m, that Alex, he can be such a pain. He hasn’t even shown up for some time. I even hear he’s with some swish.
nagpapakita. Sabi nila sumama daw sa
bakla e.

VIRGIE  Bakla?

VANESSA  Oho, sward!

VANESSA’S MOTHER  (to Virgie,
interrupting)
Misis, sumama na kayo sa parosaryo
namin sa loob o. Ah siyang pala, siya
ang mister ko. (To her husband) Siya
ang mommy ni Alex, boyfriend ni Van;
siya ang magiging balae natin. (Giggles)
Ah eto pa ang ibang anak namin.

VANESSA’S FATHER
Tumuloy ho kayo.

VIRGIE
Naku ang suwerte ko naman.

VANESSA’S MOTHER
Bakit?

VIRGIE
May panata rin ako sa Fatima.

VANESSA’S MOTHER
Ah ganoon ho ba? Tuloy kayo, tuloy.

As they pray, Virgie seems more worried than grateful.

VANESSA’S MOTHER  (leading the Hail
Mary)
Aba Ginoong Maria, napupuno ka
ng grasiya, ang Panginoong Diyos ay
sumasaiyo, bukod kag pinagpala sa
babaeng lahat at pinagpala naman ang
iyong anak na si Hesus.

DEVOTEES, VANESSA’S FAMILY, AND
VIRGIE
Santa Maria, Ina ng Diyos, ipanalangin
mo kaming makasalanan ngayon at
kung kami’y mamamatay, amen.

VANESSA’S MOTHER  (leading the Hail
Mary)
Hail Mary, full of grace, the Lord is with
thee. Blessed art thou amongst women,
and blessed is the fruit of thy womb,
Jesus.

DEVOTEES, VANESSA’S FAMILY, AND
VIRGIE
Holy Mary, Mother of God, pray for
us sinners, now and at the hour of our
death, amen.
**Seq. 33: Manay’s dress shop. Int. Night.**

Virgie is seated apart from a group of gays, Manay’s friends, who are listening to Evita, dressed exotically with a turban on her head.

**EVITA** *(laughing after every statement)*

And so let me tell you about how I met Lagdameo, M.D. But first of all I came down with this dreaded disease called vaginal herpes.

---

**GAY** Que gross.

**EVITA** Aba hindi, ikaw naman. Vaginal herpes pala, according to Time magazine, of all things is – of course you know where vaginal is?

**GAY** Syempre!

**EVITA** Anyway, vaginal herpes, according to Time magazine, is due to either venereal disease or *(pause)* emotional stress.

**GAY** Maybe it’s the former?

**EVITA** Both! *(Evita and gays laugh)* So there I was, dying with excruciating pain ha, wheeling into the fourth floor and Doctor Lagdameo comes and says, “Four-o-nine!” Boy! Did he examine me! Started palpating me and talaga namang I mean everywhere! He started palpating me everywhere, hanggang umabot doon sa kailangang kong mag-Joanne Drew! *(They laugh again)*

**GAY 2** *(to Virgie)*

Ah misis, maupo muna kayo, bababa na yon.

**EVITA** *(momentarily distracted by the reference to Manay)*

Manay Sharon yung aking gown! Diyos ko ten-thirty na ang show ko, para pa akong Soraya dito!

---

In his bedroom, Manay wakes up Alex.
Sequence 33
Meanwhile Evita continues to entertain the gays and shock Virgie.

**Evita (continuing her hospital narrative)**
I tell you that guy talaga, napaka-sex maniac! Nando‘n ako halos nakatali doon sa four posts of the hospital bed, ha, at pagkatapos, gusto pa niya akong, gustong patungan ng protoscope niya!

**Gay**
Ano‘ng ginawa mo!

**Evita**
Ha, diring-diri ako sa sarili ko!

Their laughter subsides when Manay comes out, herding Alex before him.

**Manay**
Misis, ang anak ho ninyo.

**Gay (aside)**
Aw. Fetch ng mother.

**Manay**
Missus, here’s your son.

**Gay (aside)**
Aww. Fetched by mother.

Fists clenched, Alex leaves the house as gays make snide remarks.

**Manay**
Mga kaibigan ko ho.

**Virgie**
Ah, e maraming salamat sa inyo ha! Ah sige, magpapaalam na ako sa inyong lahat ha! E alam niyo naman ang mga bata, masyadong sensitive. E, gu-good night everybody!

**Gay (aside)**
Award!

**Virgie**
Thank you. *(Rushes out)*

**Manay**
These are my friends.

**Virgie**
Oh, well, okay, thank you so much, all of you. We’ll have to go, okay? You know how it is with kids, they’re so sensitive. So okay, good night.

**Gay (aside)**
Award!*88

**Virgie**
Thank you. *(Rushes out)*
Sequence 34
EVITA
Can you imagine? What's the problem? What's the problem?

MANAY
O sige, sige. Naku cigarette, cigarette! Maloloka ako! I have to apologize sa inyo my darlings – this doesn't happen everyday na dinadalaw ako ng aking mother-in-law! Oy lighter nga, lighter, lighter. Naku, maloloka ako!

EVITA (eager to hear someone else's story for a change) And so and so and so?

MANAY
Paano naman hindi ka maloloka e kung titingnan mo, akala mo disenteng-disente – mukhang teacher, di ba? Naku former prosti, my mother-in-law, my mother-in-law is a former prosti, manay! (Everyone responds, shocked but amused) Alam mo ba yang mother ni Alex, yung boyfriend niya noong araw, yung hawak niya connected dati sa pulis, at ang resulata, at ang resulata nga yang Alex. And before you know it, ayan – anak kete anak kete anak, instant family. Naku, maloloka ako! My mother-in-law, wa na prosti, mother!

EVITA
Can you imagine? What's the problem? What's the problem?

MANAY
Okay, okay. I need a cigarette, a cigarette! I'll go crazy! I have to apologize to you, my darlings – this doesn't happen everyday that I get a visit from my mother-in-law! A lighter, a lighter! Omigosh, I'll go crazy!

EVITA (eager to hear someone else's story for a change) And so and so and so?

MANAY
Why won't I go crazy, when, you know, if you look at her, she looks so decent – she looks like a teacher, doesn't she? But omigosh, she used to be a prostitute, my mother-in-law, my mother-in-law is a former prostie, imagine that! (Everyone responds, shocked but amused) You know, that mother of Alex, her boyfriend before, he had connections with the police, and what happened was, the result was Alex! And before you knew it, voila! Kid after kid after kid, instant family! Omigosh I'll go crazy! My mother-in-law, no more of a whore!

Seq. 33a: Remedios Circle.
At a street corner Virgie embraces Alex and pleads with him.

VIRGIE Alex, anak, Alex, huwag mo na kaming iwan. Huwag mo nang uulitin yan, ha?

Baby is waiting for Adelina in the rain. When Baby sees Adel walking down the street in her nurse's uniform and carrying her red bag, she stops Adel.

BABY Miss, buntis ako. Huwag ka sanang magagalit sa akin, hindi ko na get angry, but I don’t know what to do

* simultaneous/overlapping lines
kasi alam ang gagawin ko e. Ayaw sana kitaang lapitan pero wala naman ako ng ibang malapitan, e. Ang sakit-sakit! anymore. I didn't want to bother you, but there's no one else I can turn to. I'm hurting so much!

Ade attempts to leave but Baby, crying, pleads with her.

BABY
Huweg mo akong iiwan! Ang mga lalake — ang dami-dami kong kapatid —
ADEL Sino ka ba?
BABY (answering indirectly)
Si Febrero!
ADEL
Halika nga dito. (They take shelter in a dark corridor) Ipalaglag mo na yan!
BABY Wala kaming pera, e.
ADEL Lalong walang pera si Febrero!
BABY Sabi niya papakasalan niya ako.
ADEL Bagong salta ka no?
BABY Oo.
ADEL E bakit ka nagpabuntis? Sana nag-ingat ka.
BABY Mahal na mahal ko si Febrero.
ADEL Lahat ng lalake iyan ang sinasabi.
BABY Bakit niya ako lolokohin? Hindi ko naman siya niloloko a.
ADEL Bakit ba tayong lahat naglulokohan? Ewan.
BABY Tulungan mo ako.
ADEL Papano?
BABY Kausapin mo si Febrero.

BABY
Please don't leave me! All the guys — all my brothers and sisters — my own mother —
ADEL Who are you anyway?
BABY (answering indirectly)
It's Febrero!
ADEL
You come over here. (They take shelter in a dark corridor) Drop that baby!
BABY But we have no money.
ADEL Febrero has none, too!
BABY He said he'd marry me.
ADEL You're new in Manila, aren't you?
BABY Yes.
ADEL So why'd you let yourself get knocked up? You should've been careful.
BABY I love Febrero so much.
ADEL All the guys promise that.
BABY But why would he fool me? I don't ever lie to him.
ADEL Why are we fooling ourselves? I dunno.
BABY Help me please.
ADEL How?
BABY Talk to Febrero.
ADEL Listen to me. How can Febrero marry you, when he's already married, in fact they have two kids? And I'm not his wife — no, I'm just his mistress. And I can't pass him on to you, right, cuz it'll be my loss. And even if I did pass him on to you, no difference, cuz these
guys have many mistresses. Heck, you’re so new here, you’re fresh from the boondocks, you’re so innocent. That’s how I was too when I just came to Manila, always getting fooled, by everyone. That Febrero, he even has a faggot lover. Next time, be careful before you hitch up with anyone! Otherwise your life will just keep on getting ruined. You have to be smart with guys, otherwise the bastards will eat you alive! And never cry over them, that’s so boring already. Toughen up, and drop that baby. (Leaves)

**ALEX**

You know, the way I see Manila, it’s like a cloud that’s afloat; or sometimes it changes shape, it changes color; then sometimes it gets vague, it looks so hard; and sometimes it looks so cool and comforting to look at; but sometimes it’s such a piss-off, so hurtful. Well, whatever, just ride on: that’s the trip.

**KANO**

You know, man, Manila’s so much better than Olongapo. In Manila – wow, man, it’s fireworks, pow, wow, kazam, kzzt, ahh! Ang galing, pare, ang galing. Ikot ng ikot yan, bira ng bira! Kaya kailangang ikaw, sakay lang ng sakay kundi maiwan ka – kundi pati ikaw sasabog! Kailangan

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**Seq. 35: Virgie’s house. Ext. Night.**

Alex desperately searches his room, facing the prospect of cold turkey. Since his parents had probably cleaned the place, he finds nothing. He then seeks relief elsewhere –

**Seq. 36: Breakwater trip. Ext. Night.**

Alex, his friends, and Kano have apparently just finished a drug session and are passing the time by the waters of Manila Bay.
mabilis ka, sakay ng sakay, trip lang ng 
trip. Okey ba pare? Di ba?
ride, enjoy the trip. Isn't that okay, man? 
Right?

Costumed trannies, apparently having just come from a Halloween party, suddenly emerge 
onto the same breakwater portion where Alex, Kano, and friends are. Led Zeppelin’s 
“Moby Dick” starts playing.

KANO
O ano, ano? O ano, type niyo bang 
mag-join sa tripping?
KANO
Hey, what? Hey, c’mon, don’t you 
wanna join the trip?

ALEX’S FRIEND
Pare okey ba, ha?
ALEX’S FRIEND
Yeah, man, okay, right?

Alex, friends, and Kano begin stripping. Kano is wearing a cotton undershirt and briefs 
like the boys. Then they jump into the water with lifesavers, one with the design of a horned 
demon which they throw about. Soon they begin to see fireworks in the sky and candles 
afloat on the water, as the trannies continue to enjoy themselves.

The family is preparing to leave for an All Saints Eve overnight vigil at a cemetery. Baby is 
discussing her pregnancy with her mother in a corner.

BABY’S MOTHER (to noisy kid)
Oy ikaw, labas ka! (To Baby) Ilang 
buwan na iyan?
BABY’S MOTHER (to noisy kid)
Hey, you, go outside! (To Baby) How 
many months?

MALE HOUSEHOLD MEMBER
Ano ba? Ang gulo mo!
MALE HOUSEHOLD MEMBER
Hey! Stop bothering me!

BABY
Tatlong buwan ho.
BABY
Three months, Mama.

MOTHER
Puwede pa. Ipalaglag mo.
MOTHER
Early enough. Have it dropped.

BABY
Wala ho akong naipon na pera.
BABY
I’ve no savings at all.

MOTHER
Hindi ikaw, ang lalake mo!
MOTHER
Not you, but your guy!

BABY
Hindi ko na ho nakikita e, may 
kasama na raw hong ibang babae.
BABY
I don’t see him anymore, I hear 
he’s with another girl.

Outside Baby’s room, the prostitute and her pimp-husband, who were earlier discussing 
her earnings, are packing their belongings while other female members of the household 
prepare food to take for the all-night cemetery vigils.

PROSTITUTE
Ay naku ang gugulo ng mga batang ito, 
oo! Umalis nga kayo diyan! Dalian niyo!
PROSTITUTE
Oh dammit, these kids are too much! 
Will you all get out!? C’mon, scoot! 
Right now!
OTHER WOMEN

Have you been to the cemetery? What time did you go to the cemetery?

PIMP (to his prostitute-wife)

Hey, take out the two bags, okay?

PROSTITUTE

C'mon, hurry, there'll be so much traffic at Grace Park.

PIMP

I told you to pack already.

ANONYMOUS WOMAN

Esther, what else do we need?

Baby's father arrives.

BABY'S BROTHER

Good morning, Dad.

MOTHER

So, did you find work?

FATHER

Yeah – in Alabang. Thirteen bucks a day, but how far! The fare's 2.50 going, another 2.50 coming back. Plus money for lunch, so what else is left, almost nothing!

MOTHER

This child of yours, Tomas, she has a problem.

PROSTITUTE

Aling Cora, tutuloy na ho kami. Lalakad na ho kami.

MOTHER

E saat ba ang tungo niyo?

WOMAN

Babalik na lang ho kami sa Pangasinan.

MOTHER

E bakit pa kayo babalik doon?

COUPLE

E.... Wala hong mangyayari dito e.

MOTHER

O sige.

COUPLE

Sige ho, Mang Tomas, Baby sige. (Baby gives them a wan smile) Tuloy na kami ha? O sige ho.

Prostitute and her pimp-husband pass by Baby's family on their way out to take leave.

PROSTITUTE

Aling Cora, we have to leave. We'll just have to go.

MOTHER

So where are you going?

WOMAN

We'll just return to Pangasinan.

MOTHER

But why do you have to go back there?

COUPLE

Well.... Nothing will happen to us here.

MOTHER

Oh, okay.

COUPLE

Okay, Mang Tomas, Baby, okay. (Baby gives them a wan smile) We'll have to go. Okay.

*Febrero in his taxi is surreptitiously following Ade, still in nurse’s uniform, and who is in another cab. Ade enters Aloha Hotel. Meanwhile two prostitutes board Febrero’s cab.*

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**PROSTITUTE 1**

Buwisit na punyetang Rudy yan! Akala ko Hapon ang ibibigay sa atin, yun pala Bisaya!

**PROSTITUTE 2**

E oo nga e! Kalbo na, gurang pa!

**PROSTITUTES (overlapping)**

Seven hundred daw ang ibabayad, iyon pala kalahati! Naku kawawa yang Rudy’ng yan!

**FEBRERO**

Miss ... mga miss, hindi ako puwede, may waiting ako!

**PROSTITUTES**

E ano ka ba? E kami lang dito ang kliyente a. Babayaran ka naman a!

**FEBRERO**

Sinabing hindi ako puwede e, may waiting ako!

**PROSTITUTES**

Hu, diyan ka nga nga! Suplado!

---

Suddenly Adel emerges from hotel in full make-up and party dress.

**ADEL (to guard)**

Pakitawag naman ako ng taxi.

**GUARD**

Taxi!

---

*Ade gets into the cab hailed by the guard. Febrero tails them. Adel gets down at a whorehouse in Leon Guinto.*

**BOUNCER**

Ade –

**ADEL**

Ako’ng bahala sa inyo.

**BOUNCER**

Ade –

**ADEL**

I’ll take care of you.
Sequence 39
Sights and sounds of a seedy carnival include an old man peering from a hole at a display, an upright roulette wheel being turned, and a female impersonator lip-syncing Eruption’s “One-Way Ticket.” Bea and Greg walk together through these sights and sounds.

GREG
Alam mo dito sa Maynila, abilidad lang ang kailangan e. Napornada na din lang yung trabaho ko sa Saudi, naghanap na ako ng ibang trabaho – mas maganda pa, magkasama pa tayo.

BEA        Anong trabaho?

GREG
At saka mas malaki ang kikitain natin dito kay sa kinikita mo sa sauna. Two hundred lang ang dali-dali isang gabi, wala pang kahirap-hirap. Magkasama pa tayo.

BEA        Anong klaseng trabaho?

GREG
E basta, may umareglo na. Malapit na yon. Maghintay ka na lang diyan.

Slow night. A blind man passes by the kitchenette. Pimp finishes his drink and walks over to Baby by the door, waiting for Febrero.

PIMP
Huwag mo nang hintayin yang taxi driver mo. Hindi na babalik yon, buntis ka na, e. Alam mo naman ang mga lalake.... Sumama ka na lang sa akin sa mga Hapon.

PIMP
Stop waiting for your taxi driver. He won’t be back, he’s already gotten you knocked up. You know how guys are.... Why don’t you just come with me and take on some Japanese?

Baby’s pimp brings Japanese into living room where Baby sits with other whores. On TV, Christian evangelist Rex Humbard preaches.

WHORE        Hoy Sonny!
SONNY        Reserbado to.

WHORE        Hey, Sonny!
SONNY        He’s reserved.
Sequence 41
WHORE (disappointed)  Ay....
SONNY  Kachi-san, this way please....

WHORE 1
Naalala mo yung Hapon kagabi? Yung mukhang puwit?

WHORE 2
Hoy Mila, huwag mong kalilimutan ha! Pupunta tayo sa munisipyo bukas, magpapaburat na tayo ng ano natin! Tandaan mo, ha?

WHORE 3
Hindi ako makaihi, nakakainis. Puputok na ang puson ko!

Rexam Hubbard (on TV)
If you read the pages of this book ... a message directly from me, and also from God's word....

Pimp (to Japanese)
Kachi-san, you may choose! Choose, choose, come on.

Adel (just arriving)
Sonny malandi ka, hindi mo sinabling maraming Hapon diyan....

WHORE 4 (pointing out the new Japanese customer)  Ade sukiyaki, o.

WHORE (disappointed)  Aww....
SONNY  Kachi-san, this way please....

WHORE 1
You remember that Japanese last night? The butt-faced one?

WHORE 2
Hey, Mila, don't forget, okay? We're going to the municipal clinic tomorrow, we gotta have our cunts turned inside out! Don't you forget!

WHORE 3
I can't pee, fuck it. My bladder's bursting!

Rexam Hubbard (on TV)
If you read the pages of this book ... a message directly from me, and also from God's word....

Pimp (to Japanese)
Kachi-san, you may choose! Choose, choose, come on.

Adel (just arriving)
Sonny, you prick, you didn't say there'll be a lot of Japanese....

WHORE 4 (pointing out the new Japanese customer)  Ade, sukiyaki.

Adel and Baby see each other. Adel drags her downstairs to the garden.

Baby  Aray ko! Ahh!
Adel  Leche ka, subukan mong magsumbong sa asawa ko kung hindi babaliin ko lahat ang buto sa katawan mo! Gusto mong madampot kang nakatakip ng peryodiko? Malandi ka rin, ano? Hah?!

Baby  Ouch! Ahh!
Adel  You cunt, you try telling my husband and I break every bone in your body! You wanna be picked up wrapped in newspaper? Why, you cunt!

Japanese customer attempts to strip Baby, speaking Japanese throughout. Baby refuses his advances and offers to undress herself. When customer suddenly embraces her she throws up on him, rushes to bed and then to bathroom. He helps her clean up and tries to clean up himself. Then he brings her back to bedroom but she faints on the floor.
Sequence 42
Christmas season. Alex and Vanessa are bickering by the garage. Alex is pallid and dingy, looking every inch like the addict that he has become. Vanessa is eating an apple.

ALEX

VANESSA
Ano naman ang gagawin mo?

ALEX
Kailangan ko lang ng bread; isasanla ko ng isang linggo, tapos isasauli ko din sa isang linggo.

VANESSA
Isasanla mo pagkatapos bibili – bibili ka ng drugs!

ALEX
Hindi, hindi ako bibili ng drugs, kailangan ko lang kasi may sabit ako!

VANESSA
Hindi! Bakit mo babawiin, pambihira ka talaga.

ALEX
Kailangang-kailangan ko lang e.

VANESSA
Hindi, binigay mo na e.

ALEX
Ano ba! Ba’t ang kulit-kulit mo? Isasauli ko naman sa yo! Isang linggo ko lang hihiramin, ano ba –

VANESSA
Ang hirap naman sa iyo e, magdadrug drugs ka, pagkatapos ipagpapalit mo pa ako sa bakla! Ngayong wala kang pera, ano ba!

ALEX
Isang linggo ko lamang hihiramin sa yo.

VANESSA
Isang linggo, isang linggo.... Hindi ka na nga nagpapakita –
Christmas carolers sing outside the gate.

CAROLERS
Ang Pasko ay sumapit / Tayo ay mangagsawit / Ng magagandang ting / Dahil sa ang Diyos ay pag-ibig....

VANESSA (shouts to her brother)
Ronnie, paalisin mo nga itong mga carolers! Leche!

Ronnie goes to the gate.

ALEX Van.
VANESSA Ano?
ALEX Yung hiniling ko.
VANESSA E sa ayoko, e.
ALEX Pambihira ka naman, parang wala tayong pinagsamahan!

VANESSA What?
ALEX What I’m asking.
VANESSA No way.
ALEX C’mon, what the hell! Don’t you care at all for me?

Ronnie dismisses carolers then sees a friend and goes with him as well.

*RONNIE (to carolers)
O kayo, ano’ng ginagawa niyo diyan? Huwag na kayo diyan, umalis na kayo.
*CAROLERS Merry Christmas po!
*VANESSA Anong pinagsamahan? Tumigil ka nga diyan! Binigay mo na, e. Ano ka, Indian giver?
ALEX Sige na, akin naman to, e.
VANESSA Huwag mong hahatakin to!
ALEX E kailangan ko e!
VANESSA E hindi nga puwede!
ALEX Akin na yan!
VANESSA Ano ba – (Necklace falls on floor. They struggle to retrieve it) Ayan! Ikaw talaga, bitawan mo yan, akin yan! Tarantado ka talaga –

*RONNIE (to carolers)
Hey you, what are you still doing there? Get out of there, just go.
*CAROLERS Merry Christmas!
*VANESSA What do you mean I don’t care? Will you cut it out!? You gave it to me. What are you, an Indian giver?
ALEX C’mon, it came from me anyway.
VANESSA Hey, stop grabbing at it!
ALEX But I need it!
VANESSA I said no way!
ALEX Give it to me!
VANESSA What the fuck – (Necklace falls on floor. They struggle to retrieve it) Oh, shit! Give me that! Let go of it! You asshole –

* simultaneous/overlapping lines
VANESSA’S MOTHER
Anong ingay yan? Ano ba’ng nangyayari diyan? (To Alex) Bitiwan mo’ng anak ko!
ALEX Putangina niyo, a!
VANESSA E kinukuha niya Mommy yung kwintas ko e!
ALEX Akin to, binabawi ko lang, kailangan ko e!
MOTHER Tama na yan ha, lumayas ka nga dito! Lumayas ka na. Halika na, Vangie, doon na tayo sa loob. Huwag mo nang ipakita ang pagmumukha mo dito!
VANESSA (to Alex) Tarantado!
ALEX Bog!

VANESSA’S MOTHER
What’s that noise? What’s happening here? (To Alex) Leave my daughter alone!
ALEX Well, fuck you all!
VANESSA Mommy, he’s trying to get back my necklace!
ALEX It’s mine, I’m just getting it back, cuz I need it!
MOTHER Cut it out! Get the hell out of here! Come over, Vangie, get back inside. And don’t you ever show your face here again!
VANESSA (to Alex) You shithead!
ALEX You too!

Macho dancers in bikini briefs perform to Blondie’s “Call Me.” Gay customers tuck money inside dancers’ G-strings, kiss their own partners, etc. At one table sit Manay and his friends, with Alex in the same sorry state.

GAY 1 Oye Cristina, wala ka bang nata-type-an diyan sa mga barkada ni Alex?
GAY 2 Alin, iyang mga yan?
GAY 1 Matagal nang tingin ng tingin sa yo yan!
GAY 2 Noong araw sana, noong preskong-presko sila galing sa kolehiyo. Pero tingnan mo ngayon: puro mga drug addicts. Maghirap pa ko sa mga yan!
GAY 1 Ayaw mo niyan, experienced?
GAY 2 Anong experienced? Saan? Sa turok?
GAY 1 (laughs) Ang suplada naman nito!

GAY 1 Hey, Cristina, don’t you find anyone your type among Alex’s friends?
GAY 2 Who, those guys?
GAY 1 They’ve been eyeing you!
GAY 2 Well, maybe if it were sometime ago, when they were still fresh out of college. But look at ’em now, they’re all drug addicts. I’ll just go broke with that type.
GAY 1 But don’t you want ’em with experience?
GAY 2 What experience? With needles?
GAY 1 (laughs) Hmm, picky, picky!
Gay bar workers and clientele continue their exchanges, oblivious to Alex and Manay’s deteriorating relations.

**MANAY (to Alex)**


**ALEX (to Manay)**

Manay, two hundred lang naman o. Babayaran ko naman sa yo.

**MANAY** Puwede ba?

**ALEX (to Manay)**

Manay, just two hundred. I’ll pay you back anyway.

**MANAY** Aagh!

**MANAY (to Alex)**

Here, you come here, here’s where we talk. Stop fidgeting. I’ll tell you something. I’m going crazy, with what’s happening to you. Every time I see you, you’re in the worst horrible conditions: no sleep, no money, drunk, stoned, you’re in debt, after debt, after debt! Shit! What kind of life is that? *(Alex attempts to leave)* Hey, come back here, I’m talking to you. You cannot spend your whole life going from drugstore to drugstore to drugstore. When the hell is that fucking stupid cycle gonna stop?! Hey, Alex, look at yourself: you’re so young. And you’re so good-looking. And you have a head on your shoulders. So why are you wasting your life away on those stupid drugs? I mean what’s the point? It’s stupid, that’s the point! It’s just totally senseless, that's the whole point! You know what’s happening to you, Alex? You’ve turned useless! So what kind of life do you have in this world? Nothing! Zilch! And what do you expect? Have you taken stock

VIRGIE (to maid)
Wala ka na bang ibang sinelas? Palitan mo yan at ke ingay-tingay!

MAID Opo, senyora.

FATHER

VIRGIE
Au-Au, huwag gamitin ang kamay sa pagkain.

FATHER (flustered by Virgie’s interruption)
Well anyway, ay, sabi ni Judge Feliciano: “When you speak in court, you face the court!” E sabi niya e, “Ache! I’d rather face my audience!” – yon ang sabi niya. Nagalit si Judge, kinuha ba naman niya of yourself? You’re an addict, you’re insatiable! Omigod, I’m going crazy because of you! Whatever I say to you goes out the other ear! I can’t accept how you’re wasting your life. You’re still so young. You should still be in school. You have your whole life ahead of you. You can plan your career, your future, et cetera, et cetera, but it’s become zilch! You’ve become an asshole, and you’re a wreck, you’re totally wasted. Cuz it’s all just been drugs! You’re destroying your whole life because of drugs! It’s just so stupid!

VIRGIE (to maid)
Don’t you have another pair of slippers? Change what you’re wearing, they’re so noisy!

MAID Yes, ma’am.

FATHER
You know, we had a courtroom incident the other day. I had a client, who happens to be gay. Can you imagine, he looked at Feliciano, at the judge. And he said, “Acheng!” And he started acting up, such a swish! Sashaying this way and that. And flicking his eyebrows –

VIRGIE
Au-Au, don’t use your hands on the food.

FATHER (flustered by Virgie’s interruption)
Well, anyway, Judge Feliciano said: “When you speak in court, you face the court!” And that swish replied, “A-ache! I’d rather face my audience!” – that's

Seq. 45: Virgie’s house. Int. Night.
Christmas dinner complete with Christmas tree, blinking lights, gifts on display. Virgie’s family is complete save for Alex. Beside Virgie, who’s at one end of the table, sits Au-Au; opposite her is her husband.
Top: Sequence 45; Bottom: Sequence 46
yung gavel niya, at pagkatapos ipinalo nang ipinalo nang ipinalo nang ipinalo –

**VIRGIE (hitting Au-Au's hand)**

Hindi ba sinabi ko sa iyong huwag mong gamitin ang kamay mo sa pagkain? Napakagaga mo, napakatanga mo, hindi ka na ba matututo?!

what he said. The Judge got enraged, got his gavel and kept pounding it down hard –

**VIRGIE (hitting Au-Au's hand)**

Didn't I tell you not to use your hands on the food? Don't be stupid, don't you ever learn?!

Family returns to eating, quietly.

**Seq. 46: Roxas Blvd. Ext. Night.**

*Greg is leading Bea.*

**BEA** Anong lugar ito?
**GREG** Papasok tayo ng trabaho.
**BEA** Trabaho?
**GREG** Oo.
**BEA** Anong trabaho?
**GREG** Basta pera din ito, sayang.
**BEA** Teka muna.
**GREG** Halika na!

**HAWKER** Toro, toro!

**TOURIST**

What's a toro? Would you want to explain to me what a toro is, man?

**HAWKER** It's fucking.

**TOURIST** Hey quit that, man! Give me some girls, give me some girls.

**GREG** Halika na.

**BEA** What place is this?
**GREG** We'll go to work.
**BEA** Work?
**GREG** Yes.
**BEA** What work?
**GREG** Relax, it means money.
**BEA** Wait a minute.
**GREG** Come on!

**HAWKER** Toro, toro!

**TOURIST**

What's a toro? Would you want to explain to me what a toro is, man?

**HAWKER** It's fucking.

**TOURIST** Hey quit that, man! Give me some girls, give me some girls.

**GREG** C'mon.

Bea pauses to listen.

**HAWKERS (close-up of mouths making announcements)**

Toro, live show sir! Toro, toro, toro!

Toro, live show sir! Live show, live show! Mister, mister live show!

Magagandang babae! Toro, live show!

**HAWKERS (close-up of mouths making announcements)**

Toro, live show, sir! Toro, toro, toro!

Toro, live show, sir! Live show, live show! Mister, mister, live show!

Beautiful girls! Toro, live show!

Bea realizes Greg's intentions and attempts to flee. They quarrel violently.
Greg manages to subdue Bea but only for a while. She kicks Greg from behind and manages to escape his clutches but could not run too far because of her blindness. He recovers and grabs her once more.

Seq. 47: In front of Shakey’s Pizza Parlor, Malate.
Order is breaking down in the streets, with drugs, crime, and prostitution openly exhibited.

Baby, seeing Febbrero in distance, rushes toward him.

* simultaneous/overlapping lines
A drugged prostitute accosts Baby.

DRUGGED PROSTITUTE
Hoy simba tayo, samahan mo ako sa simbahan.

DRUGGED PROSTITUTE
Simba tayo, halika na!

Baby rejects the prostitute but the latter is insistent.

BABY (freeing herself from the drugged prostitute’s clutches)
Ano ba! (Shouts at Febrero across the street) Putangina mo! Mamatay ka na sana, hayop ka! Duwag! Duwag! Ang asawa mo puta! Call girl! Nando’n sa Vito Cruz, sawsawan ng mga Hapon! Ako, malinis na baba! (In tears) Hayop ka, putangina mo!

DRUGGED PROSTITUTE
Come on, let’s go to Mass, come with me to the church.

DRUGGED PROSTITUTE
Let’s go to Mass, come on!

As fireworks explosions intensify Adel walks down a narrow alley in her nurse’s uniform and with her red bag, apparently on her way home. At the end of alley an anonymous hand grabs her and strangles her. The fireworks, welcoming the New Year, barely illuminate her lifeless body.

Manay, carrying a bouquet, approaches the stocky morgue attendant with his gay friends, Febrero, and Alex.

MANAY
Mister, mister, yun hong patay namin?

ATTENDANT
Ano'ng pangalan?

MANAY
Adelina Macapinlac.

ATTENDANT (points to a coffin)
Ayun o. (When they hesitate, he goes to the coffin to clear it of clothes and papers and open the window) Excuse me, mga Misis.

MANAY
Mister, mister, where’s our friend’s corpse?

ATTENDANT
What name?

MANAY
Adelina Macapinlac.

ATTENDANT (points to a coffin)
Right there. (When they hesitate, he goes to the coffin to clear it of clothes and papers and opens the window) Excuse me, Missus.
Top: Sequence 47; Bottom: Sequence 49
GAy Miss.
ATTENDANT (in good spirits)
Ayan o.

Manay's party is dumbfounded.

GAy 2 Manay ano yan?
Manay Mister, hindi yan ang patay namin!
ATTENDANT Ano'ng ibig mong sabihin?
Manay Iyong sinabi ko!
ATTENDANT Ano ba'ng sinabi mo?
GAy 3 Nakakaloka!
Manay Sinasabi nang hindi yan si Adelina, napakakulit naman e! Nakakaimbiyerna na e!
ATTENDANT Aba ang mga putang baklang to! Hindi ba sabi niyo Adelina Macapinlac? Yan si Adelina Macapinlac!
Manay Hoy, mga bakla nga kami pero hindi kami mga puta ha! At hindi yan si Adelina Macapinlac!
ATTENDANT Yan si Adelina Macapinlac!
Manay Sinasabi nang hindi yan si Adelina Macapinlac e!
ATTENDANT Huwag kang sisisigaw!
GAy Aba!
Manay (sarcastically whispering) Hindi yan si Adelina Macapinlac!
ATTENDANT E kung si Adelina Macapinlac yan, ano'ng gagawin ko sa inyo?

Inside the coffin is an old woman in nurse's uniform. Manay goes over to attendant, who's yawning.

Manay Mister, that is not our friend's corpse!
ATTENDANT What do you mean?
Manay Exactly what I said!
ATTENDANT And what did you say?
GAy 3 Omigosh!
Manay I'm saying that is not Adelina, don't you get it? This is terribly infuriating!
ATTENDANT Wow, these fag whores! Didn't you ask for Adelina Macapinlac? That is Adelina Macapinlac!
Manay Hey, we may be fags but we're not whores, okay! And that is not Adelina Macapinlac!
ATTENDANT That is Adelina Macapinlac!
Manay I'm telling you it's not Adelina Macapinlac!
ATTENDANT Don't shout at me!
GAy Omigosh!
MANAY (sarcastically whispering) That is not Adelina Macapinlac!
ATTENDANT Well, if that's Adelina Macapinlac, what do I do to you?
MANAY

Ay naku, maloloka ako sa inyo! (Turns away from him)

ATTENDANT

Anak ng putang trabaho ito, oo!
Pambihira din ang mga baklang ito, oo!
Sinabi nang wala, e ang pilit-pilit! Wala dito, e. ( Goes through several files)

GAYS (to Manay)

Relax, take it easy. Easy ka lang.

MANAY

You expect me to be martyr to people like that? Ay naku! E kung nai-imbiyerna ako, ano’ng gagawin ko?
Tigilan mo ko!

GAYS

High blood naman ito. (Attendant apologetically approaches them) Ayan na. Appear si Porky.

ATTENDANT

Sorry ho, mga misis.

GAY

Miss.

ATTENDANT

Ah, miss. May nagkamali ho e. Kasi pareho ng pangalan e, nagkapalit ng damit. Yun ho pala si Avelina Macasaet.
Si Adelina Macapinlac ho napadala na namin kahapon sa Cagayan, pero padadalhan namin ng telegraama bukas para ipabalik dito.

Febrero faints.

GAYS (catching and carrying Febrero)

Ay, ang bigat! Ano ba Manay, tulungan mo ko dito! Doon, doon natin dalhin! (Toward embalming table, which Attendant clears) Ay, huwag diyan, para sa dead yan! Do’n sa stretcher, dali! Dahan-dahan lang, baka malaglag ha.

GAYS (catching and carrying Febrero)

Oh wow, he’s so heavy! C’mon, Manay, help us here! (Toward embalming table, which Attendant clears) Hey, not there, not there, that’s for the dead! There on the stretcher, quick! Steady, he might fall off.

Overwhelmed, Manay breaks down and rushes out.
**MANAY** *(over and over)*

Ayoko na. *(To his approaching friends)*
Layuan niyo ko! Ayoko na! Ayoko na!
*(He screams in pain)* Haaay!

**BEA**

Anong uutang ng pera? Ano'ng palagay mo sa kin? At magkano ang palagay mong kinikita ko dito? Pambihira ka naman e!

**GIRL**

Ang ingay naman!

**BEA** *(to girl)*

Heh, tumigil ka nga diyan! *(Back to Alex)* Talagang buwisit talaga itong buhay na to! Lagi namang ganyan e. Pagpunta mo dito mangungutang ka! Diyos ko, maawa ka –

**KANO**

Bea! Bea, halika itago mo ko!
Hinahanap ako ng mga parak! Itago mo ko!

**BEA**

What, borrow money from me? What do you think I am? And how much do you think I make here? Jeez!

**GIRL**

How noisy!

**BEA** *(to girl)*

Heh, you quiet down! *(Back to Alex)*
What a fucking life! Always a fucking life! You come here, and you want to borrow money!? My God, have pity –

**KANO**

Bea! Bea, hide me, quick! The cops are after me! Hide me!

**BEA**

Oh, fuck! Will you guys get off me!? I've had enough! I'll have 'em arrest you!

**KANO**

Why, you whore!

**GIRLS**

Bakit, ano'ng nangyari? Ewan ko. May mga pulis ata!

**AGENT** *(to Bea)*

Miss, may nakita kang tomboy?

**GIRLS**

Why, what's happening? I dunno. I think they're cops!

**AGENT** *(to Bea)*

Miss, did you see that tomboy?

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**Seq. 50: Kano’s flight and capture. Int.–ext. Night.**

*Inside Sauna Turko* Alex tries to borrow money from Bea.

Kano rushes in from the street, scattering a young sampaguita vendor’s wares.

Plainclothesmen hurry into sauna from car, passing by the vendor rearranging his leis. When Kano sees them she runs toward sauna building's roof. Confused, Alex follows her.
Agents chase Alex and Kano, who throws her stuff in a toilet. They run over roof, into a basketball court, disrupting a game. An overweight agent, reluctant to jump from the roof, goes out through the entrance of Sauna Turko and tells other agents.

After Kano and Alex turn into Harrison Plaza’s indoor bump-car amusement area, Alex huddles behind some boxes and rushes out when coast is clear. Agents take a shortcut and intercept Kano in middle of street.

**Seq. 51: Alex’s wandering. Ext. Night thru morning.**
After Kano’s arrest, Alex finds himself alone. Some trannies pass by him.
Walking toward Luneta, we see a glimpse of Virgie taking tranquilizers, all dazed out. Alex sees an old man cleaning the sidewalk.

ALEX Sir, may I bother you for some water? Just to wash my face a bit?
MAN Why, sure, son, go ahead.
ALEX (after washing) Thank you, sir.
MAN It's okay.

ALEX Mama, puwede ho bang makahingi ng tubig ninyo? Maghihilamos lang ho ako.
MAN Aba oo, sige hijo.
ALEX Salamat ho
MAN Okey.
ALEX (after washing) Thanks, sir.
MAN It's okay.

Baby is seen boarding a jeepney, her tummy swollen with child. Jeepney blares out Imelda Papin’s “Taksil.” Alex lingers by breakwater, where guitarist plays Graham Nash’s “Teach Your Children” and trannie in heart-shaped costume loiters. We see a glimpse of Manay arranging a religious statue. Alex walks down Luneta, where exercisers are seen shadow-boxing and doing martial arts exercises to the breaking dawn. Exhausted, he lies down on the grasss, flowers surrounding him like a halo. The whole park, with early-rising weekend citizens, is then seen against the morning sun.

Closing Credits [see note in Opening Credit section]: The End;
ACKNOWLEDGEMENTS Mile’s Auto Sales Corporation / Hospital ng Maynila / National Parks Development Committee / Turko Sauna Parlor, Roxas Boulevard; Bayside Incorporated, Roxas Blvd., Pasay City / Aloha Hotel & Restaurant, Roxas Blvd, Manila / Central College of the Philippines, Quezon City; Ligaya Lodge, Old Sta. Mesa, Manila / National Park Development Committee, Rizal Park, Manila / Ayala Corporation, Ayala Ave., Makati, Metro Manila / Harrison Plaza Commercial Center, F. B. Harrison, Metro Manila / Cultural Center of the Philippines, Roxas Blvd., Metro Manila; Shakey’s Pizza Parlor, Malate, Manila; Shaw Case Restaurant, Shaw Blvd., Pasig, Metro Manila; Hon. Mayor Ramon D. Bagatsing / Hon. Mayor Pablo Cuneta / Hon. Mayor Adelina Rodriguez / Hon. Mayor Ernesto Domingo / Hon. Mayor Emiliano Caruncho / Hon. Mayor Nemesio Yabut / Hospital ng Maynila [repeated]
Notes

1. More information, including the roles played by each performer, can be found at the Internet Movie Database <http://www.imdb.com/search>.
2. “Mang” is the equivalent of “Mister,” but used with the addressee’s first name. Cf. Seq. 11’s use of “Aling” (note 20).
3. Pronounced “tiway,” abbreviation of “thank you,” occasionally used as a verb (“tiwayin,” to pay with verbal thanks; to exploit).
4. Red-light street for less-wealthy locals and Chinese visitors in Chinatown district; this implies that Bea may have started work there and “upgraded” to a sauna parlor as massage attendant while maintaining her residence in the area.
5. Kano uses the term “mare,” a shortening of “kumare,” feminine of “kumpare” (from the Italian comare, godmother; and compare, godfather)—best friend; technically a person who stands as Catholic-baptismal godparent of one’s child, i.e., someone who’s trusted enough to take care of the godchild if the parent is incapacitated or dies.
6. Same sense as American slang: weed shotgun is performed with the lit part of the joint held in the mouth, while the other end is positioned in the recipient’s mouth or nostril (with hands forming an air tunnel); when the holder blows, the recipient will be able to inhale a stronger whiff.
7. Del Pilar Street is in central Ermita’s red-light district, which is patronized by American servicepersons. (Roxas) Boulevard, although running parallel a few blocks away, directly faces Manila Bay and therefore exudes respectability because of its ideal location; the US Embassy and a number of five-star hotels and upscale apartments are located on this strip.
8. Adelina Macapinlac is alternately addressed as Adelina, Adel, and Ade, presumably depending on the preference of the character addressing her.
9. At the end of the former red-light district, stretching all the way into the seedier environs of Pasay City, is the shrine of Our Lady of Perpetual Help in Baclaran; because of its location, underworld figures (gangsters and sex workers) as well as working-class citizens attend its novenas and Masses. In a previous Bernal film, Aliw [Pleasure], sex workers, still in revealing night-club attire, prayed here for more Japanese customers.
10. Northern coastal province named and known for salt as well as seafood products.
11. Manay is also called Manay Sharon by the other gay characters, plus several other nicknames (Maria Cristina, Teresa, Beth), possibly in reference to pop-culture icons of femininity.
12. De La Salle University is a private Catholic school for students from well-off families; they presumably are ordering uniforms or requesting a donation from a high-society couturier.
13. Manay uses the term “juwawa,” gay-lingo Frenchification of the Tagalog “asawa” or spouse; currently shortened to (and mainstreamed as) “jowa.”
14. Evita's name references the eponymous Andrew Lloyd Webber and Tim Rice musical (then banned in the Philippines) on Eva Perón, Argentina’s
controversial First Lady, whose life had too many parallels with that of Imelda Marcos. The character name-drops two prominent Marcos-era ministers, Jose Aspiras (tourism) and, later, Arturo “Bong” Tangco, Jr. (agriculture). In a later disco scene (cf. Seq. 17), the dance version of the musical’s most popular hit will be played.

15. A reference to Alvin Toffler’s then-trendy 1970s bestseller *Future Shock*, in which a contemporary sensibility is supposedly susceptible to the overwhelming effects of increasingly swift changes in society and technology, necessitating a coping adjustment to be provided in the next wave of social development, called Consciousness Three.

16. Seven Seas Motel was a popular chain providing two-hour room rentals for “quickie” sex.

17. *Ate* and *Kuya* before people’s names could indicate fictive (sibling) kinships with older women or men respectively.

18. Film actress Rosa Rosal first became known for her *femme fatale* roles, then starred in a number of highly acclaimed prestige projects during the studio system era of the 1950s. She became known to a new generation of admirers for her humanitarian work with the Red Cross as well as for hosting her own TV charity program.

19. National Bureau of Investigation, of the Republic of the Philippines’s Department of Justice.

20. “*Aling*” is the equivalent of “Miss” or “Missus,” used with the addressee’s first name.

21. Short for Mogadon, a hypnotic prescription sedative popular among drug abusers.

22. Bayside was a popular nightclub along Roxas Boulevard.

23. Bea uses the term “sensation,” one of the euphemisms that emerged for polite-society discussions of sex activities in massage parlors.

24. Baby’s expression “*kumakain ng kuhol*” literally means “eating [freshwater] snails,” a local delicacy which requires sucking and use of the tongue to get at the flesh of the cooked mollusk.

25. “*Type*” is a double-clipped form of “*Type ko*” [my type], in turn a clipping of “*Yan ang type ko*” [that’s my type]; “*bongga*” is slang, usually a compliment meaning stylish, outlandish, extravagant, awesome.

26. Olongapo City is located near Subic municipality, the site of the (since-terminated) biggest American naval base outside the US. As a result, it had a thriving night-time entertainment industry for US servicepersons.

27. Manay uses “*day*,” a shortening of the regional term “*inday*” (girl), adopted initially as gay-lingo and now mainstreamed.

28. The phrase “*pang-echeng ng datung*” literally means “to mooch [or sponge or sweet-talk] some dough [from ‘the tong’ or extortion money]” in gay lingo.

29. Manay says “*kyeme*,” a Spanish-sounding gay-lingo coinage (quieme) that means “nonsense.”

30. Ilonggo is one of the Visayan-region languages, less familiar to Manila residents than Cebuano.
31. Roughly “I already told you, there’s no Adelina Macapinlac here! Yet you keep saying she’s around! You annoying, totally clueless queer, do you want to start a quarrel?”

32. Boots Anson-Roa, film and TV actress, was known for playing wholesome women characters.

33. “Rhapsody” is a twist on “rap-sa,” back-formation of “sarap,” the Tagalog word for pleasure.

34. Tarlac is a province north of Manila made seemingly more distant by its rusticity.

35. Vanessa uses the term “sward”—not the rarely used English term for grassland, but a Filipino coinage for “gay male,” free of the pejorative associated with traditional terms.

36. Joanne Drew Figure Salon (Australia-based, founded by Joan Andrews) was a popular slimming facility for Manila socialites. Evita would be referring to her lower waist area, including the crotch.

37. Dated reference, possibly referring to a Muslim-like appearance because of the turban that the character is wearing (provided by Paul H. Roquia and Ka Deniz Reyes of the Facebook Pinoy Film Buffs group); also possibly a playful corruption of “suray,” untidy or disarranged (as suggested by Nestor de Guzman of the same FB group).

38. Ironic usage, a reference to failure.

39. Some of the most impoverished Philippine provinces are in the Visayas region.

40. Acheng is a regional variation on Ate (elder sister); the seemingly French resonance has made it a preference for gay (and women) “femme” speakers.

41. Spanish for “bull,” toro suggests studly expertise as well as bullfighting, since inexpensive live sex is performed in the round (like a bullring), where the central couple is expected to display a variety of unusual and athletically demanding positions before the torero climaxes. Cf. the Japanese title of Nagisa Oshima’s In the Realm of the Senses: Ai no corrida, literally “bullfight of love.”

42. Vito Cruz Street would be toward the end of the former red-light district of Ermita, which had also catered to American servicepersons during the period when the US had military bases in the Philippines. Because of its farther location (closer to the seedier portion of Pasay City), it catered to older and/or non-Caucasian clientele.

43. The northernmost mainland province in Luzon, to which travel would be impeded by the presence of a mountain range and inadequate roads.

44. At this point additional footage that anomalously reappeared on a recent digital copy was inserted in a special release print, intended strictly for then-First Lady Imelda Marcos’s appeasement—which nevertheless was never granted; using footage already in previous scenes, it runs through some of the characters and announces, via male voice-over, how they were either punished or redeemed as part of the New Society’s moral renewal.